



ROYAL

COLLEGE

OF MUSIC

*London*

## Junior Department Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 23 April 2022, 3pm  
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at [www.rcm.ac.uk](http://www.rcm.ac.uk).* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

**Performers' Platform** is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- |      |   |      |
|------|---|------|
| 3.00 | Piano Trio (Christine Stevenson <i>tutor</i> )<br>Aidan Zhao <i>piano</i> Teresa Kiang <i>violin</i> Emily Elliott <i>cello</i><br>Bridge 3 Miniatures Set 2 no 2 Saltarello H.88 | 3.5' |
| 3.07 | Lixuan Wang <i>violin</i> (pupil of Simon Smith)<br>Sarasate Malaguena op 21 no1  | 5'   |
| 3.15 | Joe Hyam <i>piano</i> (pupil of Richard Uttley)<br>Schumann Kreisleriana op16<br><i>i Äußerst bewegt iv Sehr langsam iii Sehr aufgeregt</i>                                       | 10'  |
| 3.30 | Piano Duo (Juliet Edwards <i>tutor</i> )<br>Matteo Nacher Saltara & Emma Pang<br>Bizet Jeux d'enfants <i>i La Poupee ii Petit Mari, Petite Femme</i>                              | 5'   |
| 3.45 | Lucia Rapisarda Okamoto <i>violin</i> (pupil of Mona Kodama)<br>Beethoven Romance no 2 in F major   | 9'   |



- 4.00 Charlie Clarke *trumpet* (Pupil of Phillip Bainbridge)  
Oskar Bohme Trumpet Concerto in F minor op18 i *Allegro moderato* 8'
- 4.15 Brass Quintet (Torbjorn Hultmark *tutor*)  
Lucas Gebrehwet & Archie Chettleburgh *trumpet* Noah Hall *horn*  
Isaac Scheer *trombone* Nona Lawrence *tuba*  
Rhian Samuel Brass Tacks 4.5'
- 4.30 Larry Jang *cello* (pupil of Alexander Boyarsky)  
Haydn Cello Concerto no1 in C Major i *Moderato* 10'
- 4.45 Clara Sherratt *piano* (pupil of Dina Parakhina)  
Rachmaninov Transc. from Mendelssohn's Midsummer Night's Dream 4.5'  
Rachmaninov Lilacs 2.5'
- 5.00 Sophie Rowdene *bassoon* (pupil of Alexandra Callanan)  
Vivaldi Bassoon Concerto A minor RV497  
i *Allegro Molto* ii *Andante molto* iii *Allegro* 10'



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Miranda Francis *Head of Junior Programmes*  
Ben Storey *Assistant Head of Junior Programmes*  
Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*  
John Mitchell *Performance Manager*



# EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 25 April, 1.05pm

## EUROPEAN HORIZONS

### RCM at the Austrian Cultural Forum

Monday 25 April, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified.

Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>Sarasate</b>	Zigeunerweisen for violin & piano 'Gypsy Airs' op 20	9'
(1844–1908)	<i>i Moderato</i>	
	<i>ii Lento</i>	
	<i>iii Un poco più lento</i>	
	<i>iv Allegro molto vivace</i>	

Chu Zhou violin

Yuewen Li piano

<b>Brahms</b>	Variations on a Theme of Paganini op 35, Book II	12'
(1833–1897)		

George Campbell piano

<b>Biber</b>	Passacaglia in G minor	9'
(1644–1704)		

Lara Bader violin

<b>Chopin</b>	Barcarolle in F sharp major op 60	9'
(1810–1849)		

Tsai Gin Tzu piano

<b>Liszt</b>	Grandes études de Paganini	5'
(1811–1886)	<i>Étude No. 1 in G minor</i>	

Ruifan Xuan piano

## **Chu Zhou & Yuewen Li**

Chu Zhou is studying violin with Jiafeng Chen at the RCM. She has won prizes at the Young Musician International Competition 'Citta di Barletta', New York Golden Classical Music Awards, and the Red Maple Music Competition.

Yuewen Li is studying for a Master of Performance at the RCM with Danny Driver. Originally from China, she has played in prestigious venues in China and England and studied with Dominic John at Goldsmiths as an exchange student with the Chinese Government Scholarship.

## **George Campbell**

George Campbell is studying piano at the RCM with Jianing Kong; he is a Hilda Houssart Award Holder supported by the Henry Wood Accommodation Trust. He has performed as part of an RCM Junior Department trio in the Purcell Room.

George has also collaborated with singers and choirs, having been the répétiteur and pianist for a production of the musical *Parade* in 2019, and a production of The Threepenny Opera with Kendal Community Theatre in 2021. George works with the violinist Ugne Zuklyte and the soprano Alicia Hill, as well as his brother Jack in piano duo.

## **Lara Bader**

Violinist Lara is currently studying for a Master of Performance at the RCM in the class of Radu Blidar. She previously studied at the Toulouse Conservatory before attending the Conservatoire National Supérieur de Musique et de Danse de Lyon in the class of Marianne Piketty. She also studied Musicology and obtained her bachelor's degree in both disciplines in 2020.

## **Tsai Gin Tzu**

A zealous pianist, educator, and musician, Tsai Gin Tzu is currently studying for a Master of Music at the RCM with Nigel Clayton. In September 2021, she graduated with a Bachelor of Music (Honours) with distinction and received the Best Graduate Award at the Nanyang Academy of Fine Arts where she studied with Lena Ching. She has also received numerous awards such as the Tan Chay Bing Merit Award, The Hokkien Huay Kuan Arts and Cultural Prize in 2018, the Lucien Wang Scholarship (2019/2020 and 2020/2021), the Hokkien Foundation Arts and Cultural Award 2021 and E SUN Bank Scholarships for Outstanding Talents 2021.

Besides premiering pieces for her contemporaries at The Composer Association in Singapore, she has also won many prestigious prizes in international competitions. Namely, Singapore International Classical Competition 2017, Bali International Open Piano Competition 2018, Singapore Asia Youth Piano Competition 2018, Nanyang Piano Academy Competition 2019, Lucien Wang Piano Competition in 2019, Nanyang International Music Competition 2019, Nanyang International Piano Academy Competition 2020, NAFA-Kris Foundation Fund Concerto Competition 2020, and Great Composers Competition Second Prize in the category of Best Schubert Performance 2022.

## **Ruifan Xuan**

Originally from China, pianist Ruifan Xuan is currently studying on the Artist Diploma course at the RCM with Gordon Fergus-Thompson having previously completed her Master of Music degree.

In 2013 Ruifan won the gold prize at the Beijing Piano Festival and in 2014, she was awarded first place in the Vienna IPP International Piano Competition. She was also awarded the special prize which was an offer to play and perform a concerto of choice with the Estonian Symphony Orchestra in August the following year. Ruifan was performed regularly at masterclasses and lunchtime concerts at both Royal Birmingham Conservatoire and the Royal College of Music.

## **UPCOMING EVENTS**

### **CHAMBER ESSENTIALS: IMAGES**

Thursday 5 May, 7.30pm

Performance Hall

Repertoire to include:

**Tailleferre** Image

**Bonis** Piano Quartet no 1 in B flat major op 69

**L Boulanger (arr Marianne Schofield)** Reflets

**Saint-Saëns** Piano Quartet in B flat major op 41

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RUSH HOUR CONCERT

Monday 25 April, 6pm

Performance Hall

<b>Sancan</b> (1916–2008)	Sonatina for Flute and Piano	9'
<b>Caroline Wang</b> flute <b>Yiyan Shen</b> piano		
	Variations on a theme by Paganini	8'
<b>Brahms</b> (1833–1897) arr <b>Gendron</b>		
<b>Clare Juan</b> cello <b>Ilayda Oguz</b> piano		
<b>Brahms</b> (1833–1897)	Cello Sonata no 1 in E minor op 38 <i>i Allegro non troppo</i>	12'
<b>Angelina Okano</b> cello <b>Neo Hung</b> piano		
<b>Tymon Zgorzelski</b> (b 1999)	Inflorescence	5'
<b>Otoha Tabata</b> viola <b>Elif Cansever</b> violin		
<b>Rachmaninov</b> (1873–1943)	Trio élégiaque no 1 in G minor	15'
<b>The Elegy Trio</b> <b>Xiaoxuan Guo</b> violin <b>Siyu Huang</b> piano <b>Wing Ki Chung</b> cello		

## UPCOMING EVENTS

### CHAMBER ESSENTIALS: IMAGES

Thursday 5 May, 7.30pm

Performance Hall

Repertoire to include:

**Tailleferre** Arabesque

**Tailleferre** Image

**Bonis** Piano Quartet no 1 in B flat major op 69

**L Boulanger (arr Marianne Schofield)** Reflets

**L Boulanger (arr Marianne Schofield)** Attente

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## LEAVE THE GIFT OF MUSIC

By remembering the RCM in your Will, or making a donation to celebrate the memory of a loved one, you can play a significant part in securing the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can leave the gift of music, or to request a brochure, please contact our in-house legacy specialist Emma McCormack on 020 7591 4761 or at [Emma.McCormack@rcm.ac.uk](mailto:Emma.McCormack@rcm.ac.uk). Thank you.

[www.rcm.ac.uk/support/legacies](http://www.rcm.ac.uk/support/legacies)



# THE AMERICAN SONG

Wednesday 27 April, 6pm

Performance Hall

## Pioneers of American Song

**Stephen Foster**  
(1826–1867)

Sweetly she sleeps, my Alice Fair (Charles G. Eastman)

**Amy Beach**  
(1867–1944)

I send my heart up to thee from op 44 (Robert Browning)

**Charles Ives**  
(1874–1954)

Tom Sails Away

**John Alden Carpenter**  
(1876–1951)

Jazz Boys (Langston Hughes)

**Ruth Crawford Seeger**  
(1901–1953)

White Moon

**Katrine Deleuran** soprano | **Alexandria Moon** mezzo-soprano | **Jiyu Chen** tenor  
**Ross Fettes** baritone | **Daniel Adipradhana** piano | **Archie Bonham** piano | **Xuanyi Xu** piano

## Imprints of Nadia Boulanger

**Aaron Copland**  
(1900–1990)

Nature, the gentlest mother (Emily Dickinson)

**Leonard Bernstein**  
(1918–1990)

Plum Pudding from *La Bonne Cuisine*

**Virgil Thomson**  
(1896–1989)

The Divine Image (Blake)

**Marc Blitzstein**  
(1905–1964)

Zipperfly

**Samuel Barber**  
(1910–1981)

Nocturne (Frederic Prokosch)

**May Abercrombie** soprano | **Rachel Allen** soprano | **Eyra Norman** soprano  
**Daniel Barrett** baritone | **Jack Campbell** piano | **Archie Bonham** piano | **Xiyuan Xiao** piano

## Confessions and Proclamations

**Dominick Argento**                      The Diary from *Diary of Virginia Woolf* (Woolf)  
(1927–2019)

**George Walker**                      Sweet, let me go (anonymous)  
(1927–2019)

**Lee Hoiby**                              Lady of the Harbor (Emma Lazarus)  
(1926–2011)

**Ned Roem**                              Visits to St Elizabeth's  
(b1923)

**Undine Smith Moore**              Come Down Angels (traditional Spiritual)  
(1904-1989)

**Emily Chapman** soprano | **Alysia Hanshaw** soprano | **Sofia Kirwan-Baez** soprano  
**Phoebe Rayner** soprano | **Max Blass Laker** piano | **Frasier Hickland** piano | **Osman Tack** piano

## Composer-Pianists

**John Harbison**                      Vocalism 1 (Whitman)  
(b1938)

**John Musto**                              Recuerdo (Edna St Vincent Millay)  
(b1954)

**James Primosch**                      Cinder from *Holy the Firm* (Susan Stewart)  
(1957-2021)

**Richard Hundley**                      Astronomers  
(1931-2018)

**William Balcom**                      Lady Luck (Arnold Weinstein)  
(b1938)

**Gabriel Kahane**                      Neurotic and lonely from *Craigslistlieder*  
(1981-1981)

**Ricky Ian Gordon**                      Joy (Langston Hughes)  
(b1956)

**Emily Hoh** piano | **Emily Chapman** soprano | **Sofia Kirwan-Baez** soprano  
**Amelia Langley** soprano | **Alexandria Moon** soprano | **Avishka Edirisinghe** piano  
**Emily Hoh** piano | **Harris Leung** piano | **Osman Tack** piano



## COMPOSITION FOR SCREEN SHOWCASE

Thursday 28 April 2022

7.30pm | Britten Theatre

COMPOSITION FOR SCREEN SHOWCASE

Thursday 2 May 2019, 7.30pm | Britten Theatre

Daniel Hogan\* and Levent Altuntas^ and Alvin Arumugam' conductors

Luke Mombrea Ocean\*

Alessandro Giovanetto AMAL\*

Micaela Carballo I dream with the stars\*

David Cain Noro\*

Enyuan He Showcase\*

Kwang Cho Evaporated

Yexun Jin Caminades

Levent Altuntas Old Buck^

Oliviero Forni Superman – The Mechanical Monsters^

Grigor Abgaryan Son of Saul^

INTERVAL (15 minutes)

Billy Palmer Over the Cloud Barrier

Luigi Donzella La Cicca

Haukur Karlsson Jinxy Jenkins & Lucky Lou'

Guillermo Pita Distance'

Nacho Mana Seldom Seen'

Jianan Zhang The Seed'

Ricardo Fernandes The Lost Piano'

Louis Marlowe A Spring in Your Step

Lars Hempel Evolution

RCM Composition for Screen alumni are working throughout the industry in both Hollywood and the UK, and hold numerous accolades including BAFTA, Grammy, Golden Globe and Academy awards for work in the film, television and games industries. This evening you will hear music by current RCM composers, performed live to new films by young producers, projected above the players.

**Violin I**

*Eliza Nagle*  
*Guillermo Gomez*  
*Ocampos*  
*Matilda Sacco*

**Violin II**

*Vera Beumer*  
*Andrew Sherwin*  
*Daniel Guillen Garcia*

**Viola**

*Atlee Daniel*  
*Toby Warr*

**Cello**

*Iza Stefanska*  
*Yuying Zhang*

**Bass**

*Danny Cleave*

**Flute**

*Nika Pinter*

**Oboe**

*Sasha Puller*

**Clarinet**

*Jasper Perry*

**Bassoon**

*Bartosz Kwasecki*

**Saxophone**

*Lydia Cochrane*

-

**Horn**

*Millie Lihoreau*

**Trumpet**

*Ruby Orlowska*

**Trombone**

*Max Pritchard*

**Piano**

*Guillermo Pita*

**Harp**

*Liza Rakovska*

**Percussion**

*Aaron Townsend (PP)*  
*Stan Talman*

Personnel correct at the  
time of going to print.

*Italics denote section  
principals.*

## RCM FESTIVAL OF PERCUSSION

Sunday 8 May 2022, 11am

**Benny Greb** special guest

**Owen Gunnell** guest artist

**Anders Åstrand** guest artist

**Ralph Salmins** guest artist

**Kizzy Brooks** guest artist

**Will Edwards** guest artist

**Members of the London Philharmonic Orchestra Timpani and Percussion Section**  
guest artist

The RCM's annual celebration of percussion is back in its 10th anniversary year with special guest, international rock, jazz, funk and fusion drummer Benny Greb.

This year's festival also features a spectacular line-up of artists including Owen Gunnell, Anders Åstrand, RCM Drum kit professor Ralph Salmins, alumni Kizzy Brooks and Will Edwards, and members of the London Philharmonic Orchestra Timpani and Percussion Section. Join us for this action-packed and family friendly festival!

Tickets: £12; £8 under 35

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Nika Pinter

**Oboe**

Sasha Puller

**Clarinet**

Jasper Perry

**Bassoon**

Bartosz Kwasecki

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**Trombone**

Max Pritchard

**Piano**

Guillermo Pita

**Harp**

Liza Rakovska

**Percussion**

Aaron Townsend (PP)  
 Stan Talman

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## ORCHESTRAL MASTERWORKS: BRAHMS I

Thursday 28 April 2022, 6pm  
Amaryllis Fleming Concert Hall  
Chloé van Soeterstède conductor  
RCM Philharmonic



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## ORCHESTRAL MASTERWORKS: BRAHMS I

Thursday 28 April 2022, 6pm | Amaryllis Fleming Concert Hall

**Chloé van Soeterstède** conductor  
**RCM Philharmonic**

<b>Jessie Montgomery</b> (b 1981)	Banner	8'
<b>Brahms</b> (1833–1897)	Symphony no 1 in C minor op 68	45'
	i <i>Un poco sostenuto – Allegro</i>	
	ii <i>Andante sostenuto</i>	
	iii <i>Un poco allegretto e grazioso</i>	
	iv <i>Adagio – Allegro non troppo, ma con brio</i>	

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of repertoire from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors include Martin André, Martyn Brabbins, Jac van Steen and Chloé van Soeterstède. Preparations for concerts usually take place over three days, and include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

This evening Chloé van Soeterstède makes her debut at the RCM to present works by two very different composers, but who both looked to great music of the past for inspiration.

‘What does an anthem for the 21st century sound like in today’s multi-cultural environment?’ This is the question New York composer Jessie Montgomery endeavours to answer in her rhapsody for string quartet and orchestra. *Banner* (2014), a tribute to the 200th anniversary of the American National Anthem *The Star Spangled Banner*, was commissioned to mark the election of Barack Obama as President. It draws on musical and historical sources from world anthems and patriotic songs including James Weldon Johnson’s *Lift Every Voice and Sing*, often referred to as ‘The Black National Anthem’.

‘You have no idea how the likes of us feel when we hear the tramp of a giant like him behind us.’ Inspired and overwhelmed, it took the 21-year-old Brahms another 22 years to complete his first symphony (1876) after hearing Beethoven’s mammoth Ninth Symphony. What he eventually produced was in some respects Beethovenian, particularly in the finale where allusions to the *Ode to Joy* may seem obvious. However, the scale and symphonic mastery that Brahms displayed in this work firmly displayed his unique voice. Despite Brahms’ own reservations, the symphony was well received at its initial performances, with the celebrated Austrian critic, Eduard Hanslick, describing it as ‘an inexhaustible fountain of deep pleasure and fruitful study.’

## Chloé van Soeterstède

Chloé van Soeterstède is attracting the attention of orchestras across the globe and the coming seasons bring many debuts across Europe and North America. In January 2022 she was appointed Artist-in-Residence for the Orchestre d'Auvergne.

In the 2021/22 season Chloé's debuts include the RTVE Symphony Orchestra (Madrid), Orquesta Sinfónica de Castilla y León (Valladolid), Orchestre Philharmonique Royal de Liège, Bournemouth Symphony Orchestra, Orlando Philharmonic and LA Philharmonic Orchestra who have announced her as a Dudamel Fellow, amongst others. She also returns to the Royal Philharmonic Orchestra, the GiOrchestra and the Orchestre d'Auvergne for concerts in Commeny and Paris.

During the 2020/21 season, Chloé returned to and made debuts with most of the major UK orchestras, including the BBC Symphony, Royal Philharmonic, City of Birmingham Symphony and the Royal Northern Sinfonia. Past engagements include the Orchestre National de Lyon, Orchestre de Chambre de Paris, Orchestre National de Montpellier and Orchestre National de Lille amongst others.

In 2019 Chloé conducted the world premiere of Benjamin Attahir's *Syrian Voices* and regularly programmes works by contemporary composers such as Jessie Montgomery, Roxanna Panufnik, Annamaria Kowalsky and Anna Meredith. At the 2019 Deutsche Dirigentenpreis in Cologne, Chloé was awarded the Bärenreiter Prize for the best interpretation of a contemporary work. In 2012 she founded the Arch Sinfonia, which performs a wide range of repertoire. Chloé also enjoys working with young musicians and works regularly with orchestras at Wells Cathedral and Chetham's School of Music.

Chloé van Soeterstède was born in 1988 in France. After studying viola in Paris and then at the Royal Academy of Music, she studied conducting at the Royal Northern College of Music with Clark Rundell and Mark Heron. In 2019, she was appointed the Taki Alsop Fellow by Marin Alsop.

## Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

## **Violin I**

*Birgit Born*  
*Olivia Ziani*  
*Maxence Bretel*  
*Toby Purdy*  
*Ilai Avni*  
*Kiana Chan*  
*Teodoras Kasteckas*  
*Cecilia Blencowe*  
*Catherine Alsey*  
*Mitzi Marley Clarke*  
*Lucy Holmes*  
*Isabella Todes*  
*Michelle Kolesnikov*  
*Angelique Martinet*  
*Eleanor Whittam*

## **Violin II**

*Xinyue Wang*  
*Sinni Ricci*  
*Ugne Zuklyte*  
*Theo Elwes*  
*Hilde Jentsch*  
*Chenmei Jiang*  
*Leyth Elmani*  
*Sally Aiko Dando*  
*Abbie Chan*  
*Macie Wallis*  
*Huiduo Xu*  
*Faye Lam*

## **Viola**

*Sam Scheer*  
*Elena Accogli*  
*Juan Marco Requena*  
*Yifan Wang*  
*Becca Marr*  
*Shay Dyer*  
*Rosie Rowe*  
*Declan Wicks*

## **Cello**

*Angela Monge Alvarez*  
*Luis Freitas da Cruz*  
*Samuel Weinstein*  
*James Dew*  
*Astrid Munro*  
*Hannah Hoppman*  
*Alina Maries-Reim*  
*Lea Boursin*  
*Carys Underwood*

## **Double bass**

*Sam Grade*  
*Ketan Curtis*  
*Phoebe Clarke*  
*Daniil Margulis*  
*James Francis*  
*Isabel Garcia Gonzalez*

## **Flute**

*Carina Udriste*  
*Cara Houghton (pic)*

## **Oboe**

*Ella York*  
*Joel Dixon*

## **Clarinet**

*Tom Gant*  
*Jesse Chiu*

## **Bassoon**

*Bruce Parris*  
*Aidan Campbell*  
*Eva Serksnaite (contra)*

## **Horn**

*Beatriz Vila*  
*Amelia Lawson*  
*Leo Glenister*  
*Derry Sowinski*  
*Joseph McDermott*

## **Trumpet**

*Katie Bannister*  
*Daniel Venglar*

## **Trombone**

*James Parkinson*  
*Morgan Taylor*  
*Jose Teixeira (bass)*

## **Timpani**

*Will Rowling*

## **Percussion**

*Dan Kimberley*

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following orchestral coach:

*Frank Zielhorst (tutti strings)*

## ORCHESTRAL MASTERWORKS: ROSSINI AND DEBUSSY

Thursday 5 May, 6pm | Amaryllis Fleming Concert Hall

Supported by the Philip Loubser Foundation

**Alvin Arumugam, Toby Purser and John Paul Jennings** conductors  
RCM Philharmonic

**Debussy** Prélude à l'après-midi d'un faune

**Anibal Vidal** Gliding Murmuration (world premiere)

**Leoncavallo** Intermezzo from *Pagliacci*

**Rossini** Overture from *William Tell*

The RCM Philharmonic performs under the College's Head of Conducting, plus two talented postgraduate conductors.

Four contrasting pieces comprise this Orchestral Masterworks concert, including Leoncavallo's passionate Intermezzo from his celebrated opera *Pagliacci*, the iconic and gallant overture from *William Tell*, Debussy's ethereal prelude, and the world premiere of RCM Concerto Competition winner Anibal Vidal's *Gliding Murmuration*.

Tickets: £5, £8

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



## MUSEUM CONCERTS

Friday 29 April, 12.30pm

Museum Gallery

**Cecilia McDowall**  
(b 1951)

Century Dances  
*i* Allemande  
*ii* Minuet  
*iii* Mazurka  
*iv* Tango  
*v* Last Dance

15'

Sasha Puller oboe  
**Sophie Glenny** clarinet  
**Iona Griffiths** bassoon

**Doráti** (1906–1988)

Cinq Pièces pour le hautbois  
*i* La Cigale et la fourmie (d'après Lafontaine)  
*iv* Berceuse  
*v* Légerdemain

10'

**Vicky Richmond** oboe

**Weiss** (1687–1750)

Suite no 26  
*i* Allemande  
*ii* Courante  
*iii* Bouree  
*iv* Sarabande  
*v* Minuet  
*vi* Gigue

20'

**Axel Krogness** guitar

**Poenitz** (1850–1912)

Capriccio for Clarinet and Harp

9'

**Ricky Ng** clarinet  
**Dian Yi** harp

## UPCOMING EVENTS

### CHAMBER ESSENTIALS: IMAGES

Thursday 5 May, 7.30pm

Performance Hall

Repertoire to include:

**Tailleferre** Image

**Bonis** Piano Quartet no 1 in B flat major op 69

**L Boulanger (arr Marianne Schofield)** Reflets

**Saint-Saëns** Piano Quartet in B flat major op 41

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



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[www.rcm.ac.uk/support/legacies](http://www.rcm.ac.uk/support/legacies)

# ORGAN INTERLUDES

Friday 29 April, 6pm

Amaryllis Fleming Concert Hall

<b>Buxtehude</b> (c.1637–1707)	Chorale prelude for organ in F major BuxWV199 'Komm heiliger Geist, Herre Gott'	4'
<b>Buxtehude</b>	Praeludium in F sharp minor BuxWV 146	8'
<b>JS Bach</b> (1685–1750)	Sei gegrüßet, Jesu gütig, chorale partita for organ BWV768	20'
<b>JS Bach</b>	Liebster Jesu, wir sind hier BWV 731	3'
<b>JS Bach</b>	Prelude and Fugue for organ in G major BWV541 i Prelude ii Fugue	8'

Vladimir Antonov-Charsky organ

## Vladimir Antonov-Charsky

Lithuanian organist Vladimir Antonov-Charsky is currently studying at the Royal College of Music, for a Master of Music with David Graham and Andrew Sewar. His studies are supported by the Richard Newton Scarth Award and the R. J. Pitcher Scholarship from the Royal College of Organists. Vladimir won the prestigious Juozas Naujalis Organists Competition and was awarded a commendation by the Mayor of Vilnius Remigijus Šimašius. He completed his undergraduate degree in Lithuania and also studied at the Royal Conservatoire in the Hague through the Erasmus exchange programme. Vladimir is the current Organ Scholar at All Saints' Church, Fulham having previously held the Organ Scholarship at St. George's Church, Beckenham. He has also collaborated with the English composer James Young on his band's two latest album releases, and presented online recitals on YouTube during the recent lockdowns.

## UPCOMING EVENTS

### CHAMBER ESSENTIALS: IMAGES

Thursday 5 May, 7.30pm

Performance Hall

Repertoire to include:

**Tailleferre** Image

**Bonis** Piano Quartet no 1 in B flat major op 69

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Tickets: £5

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[www.rcm.ac.uk/support/legacies](http://www.rcm.ac.uk/support/legacies)



# RCM AT ST. MARY ABBOTS

Friday 29 April, 1.05pm

## RCM AT ST. MARY ABBOTS

Friday 29 April, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>Saint-Saëns</b> (1835–1921)	Odelette in D major op 162	8'
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**Geneviene Liew** piano  
**Margot Pommellet** flute

<b>Karen Tanaka</b> (b 1961)	Water Dances	12'
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**Salvador Sanchez Fernandez** piano

<b>Scriabin</b> (1872–1915)	Vers la flamme, poème for piano op 72	6'
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**Harris Leung** piano

<b>Franck</b> (1822–1890)	Violin Sonata in A major	14'
	iii <i>Recitativo-Fantasia. Ben moderato - molto lento</i>	
	iv <i>Allegretto poco mosso</i>	

**Ming Zeng** violin  
**Da Zhang** piano

## **Geneviene Liew & Margot Pommellet**

Margot Pommellet is a flautist and composer studying at the RCM with Gitte Marcusson and Adam Walker. She previously studied at the Conservatoire à Rayonnement Régional de Reims studying flute with Odile Renault and composition with André Serre-Milan's. She gained diplomas in flute and chamber music with high honours and entered the specialised cycle of composition.

Pianist Geneviene Liew is currently studying at the RCM studying with Andrew Zolinsky. Her recent achievements include being a finalist for the UCSI International Piano Competition (senior category) and the 4th Steinway Malaysian Youth Piano Competition in 2018. As well as a semi-finalist of the 7th ASEAN International Chopin Piano Competition and first prize in the New York Golden Classical Music Awards International Competition 2017, where she was invited to perform at the Weill Recital Hall, Carnegie Hall in New York.

## **Salvador Sanchez Fernandez**

Salvador Sanchez Fernandez currently studies piano and composition at the RCM with Danny Driver and Alison Kay. In September 2021, he performed Brahms *Concerto for Piano and Orchestra no 1* in the Provincial Auditorium of León and previously won the Edinburgh Competition Festival performing Ravel's *Concerto in G major for Piano and Orchestra* at Edinburgh's Queen's Hall. As a composer, he has composed many contemporary works including a commission from accordionist Sofía Ros. Salvador has also been commissioned by East London Music Group to compose a 10-minute piece for Electromagnetic Piano, String Quartet, Flute and Clarinet which will premiere in July 2022.

## **Harris Leung**

Pianist Harris Tsz-Chun Leung is a second-year master's student at the RCM studying with Gordon Fergus-Thompson with the support of the Noel Croucher Scholarship. He previously completed his Bachelor of Arts in Music and Linguistics at the University of Hong Kong, where he studied piano with Amy Sze and harpsichord with Betty Li. He has also received scholarships and prizes during his undergraduate study, including Bernard Van Zuiden Prize (2019-2020), Jao Yu Tsong Memorial Prize in Music (2018-19), Professor Robert Lord Memorial Prizes in Music (2017-18), and support from the Ho Wing-Hing Talent Fund (2018-19) for a competition in Osaka.

## Ming Zeng & Da Zhang

Violinist Ming Zeng is a first-year master's student at the RCM studying with Natalia Lomeiko. Ming also completed her bachelor's degree at the RCM and received the Albert Cooper Music Scholarship to support her studies.

Pianist Da Zhang is a second-year undergraduate student studying with JiaNing Kong. Da Zhang has won the 17th United States Open Music Competition and won 1st prize in the Bradshaw & Buono International Piano Competition.

### UPCOMING EVENTS

#### CHAMBER ESSENTIALS: IMAGES

Thursday 5 May, 7.30pm

Performance Hall

Repertoire to include:

**Tailleferre** Image

**Bonis** Piano Quartet no 1 in B flat major op 69

**L Boulanger (arr Marianne Schofield)** Reflets

**Saint-Saëns** Piano Quartet in B flat major op 41

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)





Junior Department  
Chamber Music Competition  
Preliminary Round 1

Saturday 30 April 2022, 3pm  
Performance Studio

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8.45am Room G07	Violin & Harp Duo (Daphne Boden tutor) Imaan Kashim <i>violin</i> Jamaal Kashim <i>harp</i> Spohr Sonata in C Minor <i>i Adagio – Allegro vivace</i> Debussy Arr Heulyn La Fille aux Cheveux de Lin (10')	6' 3.5
9.15am BaRCM	String Quartet (Will Newell tutor) Jemima Price & Diane Comon <i>violin</i> Florence Buckley <i>viola</i> Lilah Forde <i>cello</i> Haydn Quartet in D op33 no6 <i>iii Scherzo: Allegro iv Allegretto</i>	8'
9.30 BT Cloakroom	String Quartet (Stephanie Tress tutor) Sussha Edwards & Emma Purdy <i>violin</i> Polly Almond <i>viola</i> Katie Harrison <i>cello</i> Jonathan Dove Out of Time <i>ii Quite Fast iii Stomping</i>	7'
9.45 Recording Studio	Jazz Quartet (Morrington Lockett tutor) Harry Bennett saxophone Alex Buckley piano Ben Coles bass Stephen Brown drums Harry Bennett Cheap Tickets Ben Coles Cosmos	4' 4.5'

The following will take place in the Performance Studio

- 3.15 Duo (Daniel Tong *tutor*)  
Clara Sherratt *piano* Rhys Evans *violin*  
Brahms Sonata in A op100 *i Allegro* 8'
- 3.26 Wind Quintet (Douglas Mitchell *tutor*)  
Ellen Roff *flute*, Oliver Brown *oboe* Amalia Beeko *clarinet*  
Noah Hall *horn* Annabella May-Francis *bassoon*  
Arnold Three Shanties 8'
- 3.37 String Quartet (Stephanie Tress *tutor*)  
Arabella Thornton & Jodi-Faye Hunt *violin*  
Shivani Jansari *viola* Eva Gowen *cello*  
Shostakovich Quartet no8 in C Minor op110 *ii allegro molto* 3'  
Shostakovich Quartet no9 in E Flat op117 *v Largo* 4.5'
- 3.48 Piano Duo (Daniel Tong *tutor*)  
Justin Zhang & Ivan Yurchenko *piano*  
Mendelssohn Allegro Brillant op92 6'
- 4.00 String Quintet (Stephen Upshaw *tutor*)  
Almida Lile & Ana Neves *violin* Ben Coles & Emilie Pelling *viola*  
Leo De Flammineis *cello*  
Brahms Quintet in F op88 *i Allegro ma non troppo me con brio* 9'
- 4.12 String Quartet (Hilary Sturt *tutor*)  
Frankie Davies & Chloe Prins *violin*  
Anneka Vetter *viola* Haru Ogiwara *cello*  
Janacek Quartet no1 *Kreutzer Sonata*  
*Finale: Con moto – (adagio) – piu mosso* 8'
- 4.23 String Quartet (Stephanie Tress *tutor*)  
Emily St Clair & Nona Lawrence *violin*  
Sassan Bhanji *viola* Jonathan Quinton *cello*  
Fanny Mendelssohn Quartet in E Flat  
*i Adagio ma non troppo iv Allegro molto vivace* 10'
- 4.36 Duo (Prach Boondiskulchok *tutor*)  
Calvin Leung *piano* Natalie Bhak *violin*  
Faure Sonata in A op113 *i Allegro molto* 9'

- 4.48 Piano Trio (Natasa Lipovsek *tutor*)  
 Liana Tian *piano* Elsa Chung *violin* Daniel Jurado Hoshino *cello*  
 Brahms Piano Trio in C op87 ii *Andante con moto* 8'
- 5.01 String Quartet (Will Newell *tutor*)  
 Haolin Zhao & Vivek Ramanan *violin*  
 Ella Herbert *viola* Madeleine Murray *cello*  
 Dvorak Quartet no10 in E Flat op51 i *Allegro ma non troppo* 9'
- 5.13 Piano Trio (Maria Tarasewicz *tutor*)  
 Valentino Coleman *piano* Jada Marsh *violin* Lilah Forde *cello*  
 Rachmaninov Elegiac Trio no1 in G Minor 10'
- 5.25 String Quartet (Robin Thompson-Clarke *tutor*)  
 Gabriella Bavetta & Catherine McCardel *violin*  
 Elsa Rapisarda *viola* Souny Park *cello*  
 Smetana Quartet no1 in E Minor i *Allegro vivo appassionato* 8'



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Miranda Francis *Head of Junior Programmes*  
 Ben Storey *Assistant Head of Junior Programmes*  
 Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*  
 John Mitchell *Performance Manager* Hilary Sturt *Head of Chamber Music*



ROYAL

COLLEGE

OF MUSIC

*London*

Junior Department  
Prizewinners' Concert

Berniya Hamie *piano*

Winner of the 2020 *Senior Solo* and *Piano* Prizes

Saturday 30 April 2022, 5.30pm  
Performance Hall



Scarlatti (1685-1757)

Sonata in B minor K27 L449

4'

Beethoven (1771-1827)

Piano Sonata no 31 in A Flat Major op110

20'

*i Moderato cantabile molto espressivo*

*ii Allegro molto*

*iii Adagio ma non troppo - Allegro ma non troppo*

Rachmaninov (1873-1943)

Variations on a theme of Corelli op42

20'

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**John Mitchell** *Performance Manager*





# SUPER STRING SUNDAY

Sunday 1 May 2022

Amaryllis Fleming Concert Hall

## SUPER STRING SUNDAY

Sunday 1 May, Amaryllis Fleming Concert Hall

11am

**François Rabbath** Iberique Peninsulaire 4'  
(b 1931)

**François Rabbath** Chasse à cour 4'  
(b 1931)

**Will Duerden** double bass

**Schubert** Piano Quintet in A major D667 'Trout Quintet' 41'  
(1797–1828)

i	<i>Allegro vivace</i>
ii	<i>Andante</i>
iii	<i>Scherzo: Presto</i>
iv	<i>Andantino – Allegretto</i>
v	<i>Allegro giusto</i>

**Haim Choi** violin | **Kasia Ziminska** viola | **Shizuku Tatsuno** cello  
**Ketan Curtis** double bass | **Ana Manastireanu** piano

12pm

**Debussy** Sonata for Flute, Viola and Harp 17'  
(1862–1918)

i	<i>Pastorale</i>
ii	<i>Interlude</i>
iii	<i>Finale</i>

**Dana Alison** flute | **Ana Dunne-Sequi** viola | **Agnese Contadini** harp

**Ysaÿe** Sonata no 6 in E major op 27 7'  
(1858–1931)

**Serin Baek** violin

**Jon D Nelson** Dirt and Sky 3'  
(b 1993)

**Jon D Nelson** mandolin | **Elise Pettersen Watten** viola  
**Agnese Contadini** harp

**Hindemith** Sonata for Harp 10'  
(1895–1963) *i Mässig schnell*  
*ii Lebhaft*  
*iii Lied. Sehr langsam*

**Tannaz Beigi Jouinani** harp

**Barrière** Sonata for two cellos in G major 12'  
(1701–1747) *i Andante*  
*ii Adagio*  
*iii Allegro prestissimo*

**Eddie Mead** cello  
**Ozgur Kaya** cello

**Khachaturian** Oriental Dance and Toccata 6'  
(1903–1978)

**Liza Rakovska** harp

1pm

**Schubert** String Quintet in C major D956 18'  
(1797–1828) *i Allegro ma non troppo*

**June Lee** violin | **Ugne Zuklyte** violin | **Declan Wicks** viola  
**Angela Monge** cello | **Caroline Lopez del Niro** cello

**Daniel Bernard** Filter 6'  
**Romain**  
(b 1971)

**Cristina Dimitrova** violin

**Kodály** Duo for violin and cello op 7 8'  
(1882–1967) *i Allegro serioso, non troppo*

**Esther Zaglia** violin  
**Clelia Le Bret** cello

**Gareth Wood** Double Bass Quartet 12'  
(b 1950) *i Moderato*  
*ii Andante*  
*iii Allegro molto*

**Will Duerden** double bass | **Ketan Curtis** double bass |  
**Daniil Margulis** double bass | **Danny Cleave** double bass

**Edgar Meyer** Duet for cello and bass 8'  
(b 1960)

**Ozgur Kaya** cello  
**Alexander Heather** double bass

2pm

<b>Rossini</b>	String Sonata no 1	12'
(1792–1868)	<i>i</i> <i>Moderato</i>	
	<i>ii</i> <i>Andante</i>	
	<i>iii</i> <i>Allegro</i>	

**Rosa Hartley** violin | **Natalia Harvey** violin | **Eliza Millett** cello  
**Alexander Heather** double bass

<b>Perkinson</b>	String Quartet no 1 'Calvary'	17'
(1932–2004)	<i>i</i> <i>Allegro</i>	
	<i>ii</i>	
	<i>iii</i> <i>Rondo. Allegro vivace</i>	

**Betania Johnny** violin | **Sanni Talvitie** violin | **Diego Bartolomé Gómez** viola  
**James Dew** cello

<b>Tansman</b>	Cavatina for Guitar	16'
(1897–1986)		

**Zoe Barnett** guitar

<b>Shostakovich</b>	2 Pieces for String Octet op 11	11'
(1906–1975)	<i>i</i> <i>Prelude. Adagio</i>	
	<i>ii</i> <i>Scherzo. Allegro molto</i>	

**Ugne Zuklyte** violin | **Lucy Holmes** violin | **Theo Elwes** violin  
**Greta Bommarito** violin | **Mitzi Marley-Clarke** viola | **Xinyue Kang** viola  
**Rozalia Sobecka** cello | **Peixuan Xie** cello

3pm

Fine Double Violin Concerto 12'  
(1914–1962)

Esther Yoo violin | David Nebel violin  
LGT Young Soloists  
Alexander Gilman Artistic Director | Alexandra Peel violin | Haim Choi violin  
Aleksandra Bednarczyk violin | Maja Horvat violin  
Sofia Gomez Alberto viola | Anna Crawford cello | Shizuku Tatsuno cello  
Daniil Margulis double bass

Rossini String Sonata no 3 11'  
(1792–1868) i Allegro  
ii Andante  
iii Moderato

Rosa Hartley violin | Natalia Harvey violin | Eliza Millett cello  
Phoebe Clarke double bass

Vivaldi Concerto for Two Cellos in G minor RV531 13'  
(1678–1741) i Allegro  
ii Largo  
iii Allegro

Shizuku Tatsuno cello | Maxim Calver cello  
LGT Young Soloists  
Alexander Gilman Artistic Director | Alexandra Peel violin  
Aleksandra Bednarczyk violin | Sofia Gomez Alberto viola  
Anna Crawford cello | Daniil Margulis double bass

<b>Rossini</b>	String Sonata no 6	16'
(1792–1868)	<i>i Allegro spiritoso</i>	
	<i>ii Andante assai</i>	
	<i>iii Allegro Tempesta</i>	

**Rosa Hartley** violin | **Natalia Harvey** violin | **Eliza Millett** cello  
**Daniil Margulis** double bass

<b>JS Bach</b>	Sonata II BWV 1003	5'
(1685–1750)	<i>i Allegro spiritoso</i>	

**Zoe Barnett** guitar

## 4pm

<b>Arnold</b>	Double Violin Concerto	16'
(1921–2006)	<i>i Allegro</i>	
	<i>ii Andantino</i>	
	<i>iii Vivace</i>	

**Maja Horvat** violin | **Haim Choi** violin

**LGT Young Soloists**

**Alexander Gilman** Artistic Director | **Alexandra Peel** violin | **Esther Yoo** violin

**Aleksandra Bednarczyk** violin | **David Nebel** violin

**Sofia Gomez Alberto** viola | **Anna Crawford** cello | **Maxim Calver** cello

**Daniil Margulis** double bass



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Programme details correct at time of going to print.

## UPCOMING EVENTS

### RCM STRING SHOWCASE

Sunday 22 May, 7.30pm

Wigmore Hall

Repertoire to include:

**Eleanor Alberga** Quartet no 2

**JS Bach** Sonata for solo violin in A minor BWV 1003

**Schubert** Piano Quintet in A major D667 'Trout Quintet'

**Edgar Meyer** Concert Duo

Tickets available from Wigmore Hall website

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## BACH IN THE MUSEUM

Wednesday 4 May, 6pm

Museum Gallery

**JS Bach**  
(1685–1750)

Viola da Gamba Sonata no 1  
*i Adagio*  
*ii Allegro ma non tanto*  
*iii Andante*  
*iv Allegro moderato*

12'

**Ana Dunne-Sequi** viola  
**Apolline Khou** harpsichord

**JS Bach**  
(1685–1750)

Viola da Gamba Sonata no 2  
*i Adagio*  
*ii Allegro*  
*iii Andante*  
*iv Allegro*

14'

**Ana Dunne-Sequi** viola  
**Apolline Khou** harpsichord

**JS Bach**  
(1685–1750)

Viola da Gamba Sonata no 3  
*i Vivace*  
*ii Adagio*  
*iii Allegro*

14'

**Ana Dunne-Sequi** viola  
**Apolline Khou** harpsichord

## UPCOMING EVENTS

### CHAMBER ESSENTIALS: IMAGES

Thursday 5 May, 7.30pm

Performance Hall

Repertoire to include:

**Tailleferre** Image

**Bonis** Piano Quartet no 1 in B flat major op 69

**L Boulanger (arr Marianne Schofield)** Reflets

**Saint-Saëns** Piano Quartet in B flat major op 41

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



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By remembering the RCM in your Will, or making a donation to celebrate the memory of a loved one, you can play a significant part in securing the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can leave the gift of music, or to request a brochure, please contact our in-house legacy specialist Emma McCormack on 020 7591 4761 or at [Emma.McCormack@rcm.ac.uk](mailto:Emma.McCormack@rcm.ac.uk). Thank you.

[www.rcm.ac.uk/support/legacies](http://www.rcm.ac.uk/support/legacies)

# ROYAL COLLEGE OF MUSIC OPEN DAY CONCERT 2022

Wednesday 4 May, 1pm

Amaryllis Fleming Concert Hall

**Mendelssohn**  
(1809–1847)

Octet for strings in E flat major op 20  
*iv Presto*

7'

**Ugne Zuklyte** violin  
**Lucy Holmes** violin  
**Theo Elwes** violin  
**Greta Bommarito** violin  
**Mitzi Marley Clarke** viola  
**Xinyue Kang** viola  
**Rozalia Sobecka** cello  
**Pei Xie** cello

**Scriabin**  
(1872–1915)

*Vers la flamme*

5'

**Nikita Burzanitsa** piano

**Mahler**  
**Arr. Connor Gingell**  
(1860–1911)

*Urlicht* from Symphony no 2

5'

**Lily Mo Browne** mezzo-soprano  
**James Parkinson** trombone  
**Rhodri Thomas** trombone  
**Ben Holford** trombone  
**Joe Smales** bass trombone  
**Connor Gingell** tuba  
**Nathan Mansell** tuba  
**Tom Torley** tuba  
**Alexander Miller** tuba

<b>Berio</b> (1925–2003)	Opus Number Zoo	10'
	<i>i Barn Dance</i>	
	<i>ii The Fawn</i>	
	<i>iii The Grey Mouse</i>	
	<i>iv Tom Cats</i>	

**Marie Sato** flute  
**Layla Baratto** oboe  
**Olivia Gandee** horn  
**Julia Flint** bassoon  
**Robbie Marrs** clarinet

<b>Handel</b> (1685–1759)	<i>Caro! Bella!</i> from <i>Giulio Cesare</i>	5'
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<b>Monteverdi</b> (1567–1643)	<i>Pur ti miro</i> from <i>L'incoronazione di Poppea</i>	5'
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**Ava Dodd** soprano  
**Hugh Cutting** counter-tenor  
**Hamish Brown** piano

<b>Bob Becker</b> (b1947)	Whispering Medley	5'
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**Aaron Townsend** percussion  
**Murray Sedgwick** percussion  
**Connor Chambers** percussion  
**Tobias Engelbrektsson** percussion  
**Felix Brodén** percussion  
**Cheng-xin Ip** percussison



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# CHAMBER ESSENTIALS: IMAGES

Thursday 5 May, 7.30pm

Performance Hall

## CHAMBER ESSENTIALS: IMAGES

Thursday 5 May, 7.30pm, Performance Hall

This evening as part of the Chamber Essentials series, we celebrate French female composers with works by Germaine Tailleferre, Melanie Bonis and songs by Lili Boulanger.

Germaine Tailleferre was born in 1892 and was the only female member of the collective group of composers known as *Les Six*. Tailleferre's *Arabesque* is a short but sweet piece written for clarinet and piano. Its tranquil melody was borrowed from Tailleferre's opera *La Petite Sirène*. Following this Tailleferre's *Image* was originally written for piano duet in 1918 but was orchestrated for mixed ensemble in the same year. The piece has a peaceful yet ethereal quality illustrated by the sliding strings and countermelody in the celeste. Mélanie Bonis' *Piano Quartet no 1 in B flat major* concludes the first part of the concert. The quartet which was completed in 1905 had its successful premiere in Bonis' home with her contemporaries but was forgotten shortly after the First World War. Bonis was a protégée of Camille Saint-Saens and when he heard the piece he exclaimed "I never imagined a woman could write such music!"

In the second part of this concert, we present new arrangements of songs by Lili Boulanger by double bassist Marianne Schofield, founding member of ground-breaking contemporary quartet The Hermes Experiment. The two songs have been reimagined and arranged for soprano, harp, clarinet and double bass creating a unique soundscape. Saint-Saen's *Piano Quartet in B flat major* concludes the programme, it was written in 1875 but remained unpublished until 1992 and has been called one of Saint-Saens' neglected masterpieces.

**Tailleferre** Arabesque for Clarinet and Piano 3'  
(1892–1983)

**Samuel Huston** clarinet  
**Tia Ling** piano

**Tailleferre** Image for flute, clarinet, 2 violins, viola, cello, 3'  
(1892–1983) celeste and piano

**Issy Haley-Porteous** flute  
**Samuel Huston** clarinet  
**Mira Marton** violin  
**Emmanuel Webb** violin  
**Elena Accogli** viola  
**Carolina Lopez del Niro** cello  
**Xiyuan Xiao** celeste  
**Danial Xia** piano

**Bonis** Quartet no 1 in B flat major op 69 25'  
(1858–1937)

**Sally Aiko Dando** violin  
**Sam Scheer** viola  
**Carys Underwood** cello  
**Archie Bonham** piano

*Interval*

3'

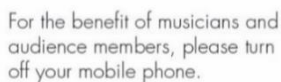
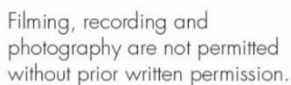
2'

Danny Cleave double bass

32'

- i *Allegretto*
- ii *Andante maestoso ma con moto*
- iii *Poco allegro più tosto moderato*
- iv *Allegro*

Alexander Doronin piano



Programme details correct at time of going to print.





## ORCHESTRAL MASTERWORKS: ROSSINI & DEBUSSY

Thursday 5 May, 6pm | Amaryllis Fleming Concert Hall

Alvin Arumugam, Toby Purser and

John Paul Jennings conductors

RCM Philharmonic

## ORCHESTRAL MASTERWORKS: ROSSINI & DEBUSSY

Thursday 5 May, 6pm | Amaryllis Fleming Concert Hall

Supported by the Philip Loubser Foundation

**Alvin Arumugam, Toby Purser and John Paul Jennings** conductors  
**RCM Philharmonic**

<b>Debussy</b> (1862–1918)	Prélude à l'après-midi d'un faune	10'
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**Alvin Arumugam** conductor

<b>Anibal Vidal</b> (b 1991)	Gliding Murmuration (world premiere)	12'
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**Toby Purser** conductor

<b>Leoncavallo</b> (1857– 1919)	Intermezzo from Pagliacci	4'
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**John Paul Jennings** conductor

<b>Rossini</b> (1792–1868)	Overture: William Tell	12'
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**John Paul Jennings** conductor

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of repertoire from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors include Martin André, Martyn Brabbins, Jac van Steen and Chloé van Soeterstède. Preparations for concerts usually take place over three days, and include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

RCM postgraduate conductors and the Head of Conducting present works depicting a range of vivid stories beginning with Debussy's mesmerising symphonic poem *Prélude à l'après-midi d'un faune* (1894). Debussy's orchestral miniature heralded a new chapter in orchestral writing. Taking its inspiration from Stéphane Mallarmé's poem *The Afternoon of a Faun*, itself inspired by the François Boucher painting, it opens with a languid, chromatic flute solo describing the mythical faun – half man, half goat – waking into the warmth of a summer afternoon.

The world premiere of *Gliding Murmuration* written by RCM Concerto Competition winner Anibal Vidal, portrays the ever-changing patterns created by the hundreds of starling birds when flying together. Similarities can be drawn from their movement and the music, which is presented in different time scales; sometimes dissolving before reaching an arrival point, and sometimes reaching a constituted new music state, but always through constant organic transformation.

From the cheerful and dreamy sound of a flight of birds and a flute playing faun, to a savage tale of jealousy and revenge. In 1892 an opera called *Pagliacci* (*Clowns*) premiered in Milan, written by little-known composer Ruggiero Leoncavallo. It tells the story of an acting troupe led by a man who is driven to murder his actress wife and her lover. It was said to be inspired by a real-life story: In 1865, brothers Gaetano and Luigi D'Alessandro murdered the Leoncavallo family servant Gaetano Scavello. The brutal murder was the result of a series of romantic entanglements involving a village girl with whom they were all infatuated. The *Intermezzo*, a powerful atmospheric orchestral interlude, connects the two acts of the drama.

The overture to *William Tell* (1829) is instantly recognisable, not least because of its use in many television shows and films. Rossini's final opera is based on the legend of Swiss hero, William Tell, although music for the overture originated some 14 years earlier, and for an opera based on Elizabeth I of England. Rossini plundered this piece and reworked it for the dramatic and descriptive overture we know today, its four sections now describing a Swiss dawn, storm, call to the dairy cows, and the frenetic march of the Swiss soldiers.



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## Alvin Arumugam

Alvin Arumugam is the Music Director of the Musicians' Initiative in Singapore. Other notable appointments include Music Director of the South Asian Symphony Orchestra and Nimrod Orchestra (London). From 2001 to 2021 he served as resident conductor at several award winning wind orchestras in Singapore. Alvin began his musical journey as a percussionist, followed by flute. Alvin has served in the Singapore Armed Forces Central Band as its concertmaster and in Singapore led the foremost of award winning bands and orchestras. As an opera conductor, Alvin made his debut as assistant conductor to Darrell Ang with the Manila Symphony Orchestra in its 2015 production of *La Cenerentola*. In 2018 and 2019 he conducted the Musicians' Initiative in its collaboration with The Opera People in staging *Il re pastore* and *Der Zwerg*. Alvin has collaborated with artists such as Kanon Matsuda (Deutsche Grammophon) and Neil Varon (Eastman School of Music). Alvin is a graduate of the Yong Siew Toh Conservatory of Music with a Masters of Music (conducting). He is currently pursuing a Masters' in conducting at the RCM.

## Toby Purser

Toby Purser is Head of Conducting at the RCM, and Musical Director of the Vienna Opera Academy and Aberystwyth MusicFest Conductors Course. He launched Conductors in Isolation during lockdown, an online forum which has over 1800 members. Recent successes include a nomination for an Olivier Award for Best New Opera Production (Britten's *The Turn of the Screw* with ENO/Regent's Park Open Air Theatre) and an International Opera Award (Best Rediscovered Work, Stanford's *The Travelling Companion* with New Sussex Opera). This season's projects include the UK premiere of Jake Heggie's *Three Decembers* with Opera della Luna. Toby recently conducted performances of *Don Giovanni* and *Così fan tutte* in Vienna, the world premiere of *A Feast in the Time of Plague* for Grange Park Opera and a streamed charity gala from the stage of English National Opera. Last season's performances included *Fidelio* for Lyric Opera, Dublin and *La belle Hélène* for New Sussex Opera and Opera della Luna. Since 2019, Toby Purser has been Principal Guest Conductor of the Orion Orchestra, which he founded in 2005. He is founding Musical Director of the Vienna Opera Festival and Academy, and has received guest invitations from English National Opera, Opéra National de Paris, Royal Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra, Philharmonia and Manchester Concert Orchestra, amongst others. Toby is Artistic Director of the Peace and Prosperity Trust which supports charitable projects for young artists in the Middle East.

## John Paul Jennings

In September 2021, John Paul Jennings was appointed Assistant Artistic Director of Regents Opera, beginning his tenure with the UK premiere of the revised version of Strauss's *Die ägyptische Helena*. He is currently studying at the RCM as the James Horner Scholar. He is also Resident Music Scholar of the Robert Anderson Trust. Prior to this, he studied conducting at the Academy of Performing Arts in Prague. He has conducted, amongst others, the North Czech Philharmonic, Fort Wayne Philharmonic, and Oberlin Opera Theatre, and held the position of Cover Conductor with the Flagstaff Symphony Orchestra. John Paul frequently coaches singers in preparing their operatic roles. While studying at Oberlin Conservatory, John Paul founded the Oberlin Mozart Players, which gave concerts ranging from a complete performance of Haydn's *The Creation* to the world premiere of Rossa Crean's chamber opera, *Lost Daughters*. He has had the privilege of participating in masterclasses with Sir Roger Norrington, Sir Antonio Pappano, Rafael Payare, Martyn Brabbins, Colin Metters and Jac van Steen. Future engagements include assisting Wagner's *Der Ring des Nibelungen* for Regents Opera, concerts with the East Anglia Chamber Orchestra and Salomon Orchestra, and performances of Schönberg's *Pierrot Lunaire* at the RCM.

## Anibal Vidal

Award-winning composer Anibal Vidal writes for the concert hall, media and multidisciplinary projects. *Gliding Murmuration* won the Joan Guinjoan International Prize and the RCM Concerto Competition. His chamber piece *Liquidity* received a merit award in the Sun River Composition Prize. He is currently studying with Kenneth Hesketh and Jonathan Cole for an Artist Diploma in Composition at the RCM as a Lennox Hannay Charitable Trust Scholar supported by the Robert Anderson Trust Special Award and Henry Wood Accommodation Trust. He also holds a Master's degree in composition from the RCM. In 2021, he exhibited the audio-visual installation *Sublime s[t]imulations* in collaboration with artist Carla Theurer at the Menier Gallery, London; and he was selected to be part of BAFTA Crew 2021. This year Anibal premiered his orchestral piece *Deepening into Teal* with East Anglia Chamber Orchestra. Furthermore, he is the resident artist of Theatre Centre in London and is currently composing the soundtrack for the future Netflix series *Chromosome 21*.

## Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

The RCM would like to thank the following orchestral coaches:

Simon Channing (woodwind)

Gerry Ruddock (brass)

## **Violin I**

*Juhee Yang*  
Tiago Soares Silva  
Maria Jaszewska  
Masa Stopar  
Hok Man Woo  
Joe MacDonald  
Julia Blachuta  
Tom Wilson  
Sanni Talvitie  
Rubie Besin  
Greta Bommarito  
Alexandra Peel  
Alix Vaillot-Szwarc

## **Violin II**

*Lily Harwood*  
Molin Han  
Aries Chow  
Anyia Robins  
Lucy Ruuskanen  
Julie Piggott  
Helena Thomas  
Isabella Azima  
Sharon Zhou  
Harry Nim  
Ilai Plis

## **Viola**

*Toby Warr*  
Mitzi Marley Clarke  
Lia Marcos e Melo  
Charis Morgan  
Paul Fitzgibbon  
Summer Brooks  
Laura Young  
Joe Berry  
Diego Bartolome

## **Cello**

*Clelia Le Bret*  
Clare Juan  
Sizhe Fang  
Nok Him Chan  
Edward Mead  
Radwan Chan  
Ozgur Kaya  
Amanda Gomez  
Fei Pu

## **Double Bass**

*Ketan Curtis*  
Phoebe Clarke  
Alexander Heather  
Ben Fosker  
Lydie Horsford  
Davide Scafarto

## **Flute**

*Beth Stone*  
Enya Bowe (pic)  
Chu Chu

## **Oboe**

*Vicky Richmond*  
*Patricia Gomes* (cor)  
Federico Allegro  
Sasha Puller (cor)

## **Clarinet**

*Robbie Marrs*  
Ed Pelham  
Alexander McDonald  
(bass)

## **Bassoon**

*Iona Griffiths*  
Sarah Byrne  
Joe Lyndley

## **Horn**

*Beatriz Villa*  
*Bertille Cascio*  
Tom Findlay  
Alexander Grinyer

## **Trumpet**

*Edward Sykes*  
Amy Ronson

## **Trombone**

*Ben Holford*  
Pau Hernandez  
David Anton (bass)

## **Tuba**

Nathan Mansell

## **Timpani**

Felix Brodén

## **Percussion**

*Tobias Engelbrektsson*  
Julie Scheuren  
Charlie Payne

## **Harp**

*Agnese Contadini*  
Ansley Kan

## **Piano**

Jack Brown

Personnel correct at the  
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Italics denote section  
principals.

## **RCM SYMPHONY ORCHESTRA: SHOWCASE**

Thursday 23 June, 3.30pm | Amaryllis Fleming Concert Hall

**Sir Andrew Davis** conductor

**Ava Dodd** soprano

**Henna Mun** soprano

**Georgia Melville** soprano

**RCM Symphony Orchestra**

**Berlioz** *Les nuits d'été* op 7

Renowned conductor Sir Andrew Davis joins the RCM Symphony Orchestra this June for a series of workshops.

In this bite-size, 25-minute performance, students show the outcome of their studies of Berlioz's evocative song cycle *Les nuits d'été*, with Sir Andrew at the helm.

Tickets: Pay what you can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



## MUSIC IN THE MUSEUM

Friday 06 May, 12.30pm

Museum Gallery

<b>Albéniz</b> (1860–1909)	Asturias (Layenda)	7'
<b>Tannaz Beigijouinani</b> harp		
<b>Telemann</b> (1681–1767)	Sonata for two flutes	8'
<b>Kate Bingham</b> recorder <b>Hannah Parry</b> recorder		
<b>Biber</b> (1644–1704)	Passacaglia	10'
<b>Shoshanah Sievers</b> violin		
<b>Purcell</b> (1659–1695)	Pavane and Chaconne	9'
<b>Fiora Quartet</b> <b>Sofía Gómez Alberto</b> violin <b>Isabella Todes</b> violin <b>Joseph Lowe</b> viola <b>Berniya Hamie</b> cello		
<b>Haydn</b> (1732–1809)	Piano Trio in E major, Hob.XV:28	20'
<b>Mari Minoda</b> baroque violin <b>Pablo Tejedor Gutierrez</b> baroque cello <b>Dominika Maszczyńska</b> harpsichord		

## Upcoming Events

### ORGAN INTERLUDES

Friday 11 March, 6PM

Concert Hall

Repertoire to include:

**JS Bach** Prelude and Fugue in E-flat major BWV 552

**Franck** Prelude, Fugue, and Variation

**Reger** Toccata and Fugue op 59

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## ORGAN INTERLUDES

Friday 6 May, 6pm

Concert Hall

<b>F Mendelssohn</b> (1805–1847)	Prelude and Fugue in e minor WoO 13 MWV U 157	9'
<b>Howells</b> (1892–1983)	6 pieces for organ <i>iii</i> Master Tallis's Testament	7'
<b>Tournemire</b> (1870–1939)	Improvisation on Te Deum	6'
<b>Franck</b> (1822–1890)	Prelude, fugue and variation op 18	10'
<b>Guilmant</b> (1837–1911)	Finale from organ sonata 1 in D minor op 42	7'
<b>Nigar Gahramanova</b> organ		

### Nigar Gahramanova

Nigar Gahramanova is an organist from Azerbaijan. She studied at the Baku Music Academy, The Grieg Academy and Norwegian Academy of Music. Nigar started her second master's degree in performance at the Royal College of Music in September 2020.

## Upcoming Events

### THE FLY

Monday 9 May, 6pm

Performance Hall

Repertoire to include:

**Tanya Auclair** Munganyinka is a Transformer

**Lilja María Ásmundsdóttir** And Burn Like the Bird into Eternity...

**Hanna Hartman** The Fly

**Liz Gre** More Powerful Than the Sun

**Ben Munro** On Manhattan Avenue (world premiere)

**Liam Dougherty** A brightness that had depth (world premiere)

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# RCM AT ST. MARY ABBOTS

Friday 6 May, 1.05pm

## RCM AT ST. MARY ABBOTS

Friday 6 May, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>Chopin</b> (1810–1849)	Ballade in F minor no 4 op 52	11'
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**Rafael Ruiz** piano

<b>Kerstin Jeppsson</b> (b 1948)	En Dröm (A Dream)	6'
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**Daniel Xia** piano

<b>Ravel</b> (1875–1937)	Gaspard de la Nuit <i>iii Scarbo</i>	7'
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**Victoire-Theodora Pruvost** piano

<b>Dvořák</b> (1841–1904)	Piano Quintet in A major op 81 B155 <i>i Allegro ma non tanto</i> <i>iv Scherzo (Furiant). Molto vivace - Trio.</i> <i>Poco tranquillo</i>	21'
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**Theo Elwes** violin

**Catherine Alsey** violin

**Summer Brooks** viola

**Carys Underwood** cello

**Francisco Couto** piano

## **Rafael Ruiz**

Rafael Ruiz has established himself as “one of the most important Brazilian pianists of his generation” (Jornal Estado de Minas, 2018). Winner of the special prize Hors Concours in the XXV Souza Lima National Piano Competition, he has won numerous other prizes, including the Antena 2 Prize, in Portugal. Rafael Ruiz was an ABRSM Scholarship recipient at the RCM, where he completed the Master of Music in Performance with Distinction, under the supervision of Ian Jones and Sofya Gulyak. In 2020, he was awarded the David Young Piano Prize supported by the Margaret Mount Scholarship to continue his studies for an Artist Diploma at the same institution. Rafael Ruiz has given recitals broadcast live by Brazilian and Portuguese radio stations, and recorded for several Brazilian TV programmes. He has performed as a soloist with several orchestras, including Brazilian Symphony Orchestra and Minas Gerais Symphony Orchestra.

## **Daniel Xia**

Swedish pianist Daniel Xia is a musician of great versatility: as a soloist he has performed and broadcast on national radio with orchestras such as the Swedish Radio Symphony Orchestra and the Gothenburg Symphony Orchestra, and he regularly appears at festivals both in Sweden and abroad. A passionate chamber musician, Daniel has worked and performed widely with both instrumentalists and singers, and he also has experience as an orchestra pianist and celesta player. Daniel actively composes his own original music as well as cadenzas for Mozart piano concertos, and transcribes orchestral pieces for piano. Daniel studies piano with Vanessa Latache, as well as harpsichord with Jane Chapman at the RCM.

## **Victoire-Theodora Pruvost**

A native of Paris, Victoire-Theodora Pruvost started playing the piano at age seven. Two years later, she was invited to perform her first recital at the Salle Gaveau in Paris. Her time studying in France was at the Conservatoire National Supérieur de Musique et Danse in the classes of Marie-Josèphe Jude, Roger Muraro and Alain Planès where she achieved two first-class honour degrees in piano performance with a Special Distinction Award in Chamber Music in 2016 and 2018. She is currently on the Artist Diploma Course perfecting her skills with Dina Parakhina and Dmitri Alexeev at the RCM.

## Dvořák Quintet

The Dvořák Quintet are comprised of first and second year students and have been playing together since September 2021. Catherine Alsey is a second year violinist and studies with Ani Schnarch, Theo Elwes is a second year violinist and studies with Radu Blidar, Summer Brooks is a first year violist and studies with Andriy Viytovych, Carys Underwood is a first year cellist and studies with Richard Lester, and Francisco Couto is a second year pianist and studies with Caterina Grewe.

## Upcoming Events

### CHAMBER ESSENTIALS: SATELLITES

Wednesday 22 June, 6pm

Performance Hall

'In space, the seemingly simple idea of standing still becomes a complex notion...', RCM chamber musicians present an evening of otherworldly music inspired by Visiting Professor Garth Knox's *Satellites*, a piece which demonstrates the virtuosic capabilities of the string quartet.

Christopher Bond's energetic piece for lower brass, *Equinox*, depicts the twice-yearly occasion when the earth's axis results in an equal amount of day and night, while Judith Weir's *Airs from Another Planet* imagines futuristic space colonisers marooned on a distant planet.

Repertoire to include:

**Christopher Bond** Equinox

**Judith Weir** Airs from Another Planet

**Garth Knox** Satellites

**RCM composer** New work (world premiere)

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)





Junior Department  
Baroque Ensembles Concert

Saturday 7 May 2022, 5.30pm  
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at [www.rcm.ac.uk](http://www.rcm.ac.uk).* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Vivaldi (1678-1741) Chamber Concerto in D major RV84 9'

*i Allegro*  
*ii Andante*  
*iii Allegro*

Matthew Prior *recorder*  
Jude Carter *recorder*  
Haru Ogiwari *cello*

Hotteterre (1674-1763) Deuxième livre pour la Flûte Traversière, Première Suite 3.5'

*i Prélude*  
*ii Caprice*

Saskia Carter *recorder*  
Christian Hiemstra *harpsichord*  
Juliette Giovacchini *cello*

Vivaldi (1678-1741) Sonata no12 *Folia* 10'  
*Variations*

Chloe Prins *violin*  
Frankie Davies *violin*  
Maddy Napier *cello*  
Markus Sadler *harpsichord*

Recorder Ensemble

Lumley Books (anon 16th century) Pavan & Galliard 3.5'

Diego Ortiz (1510-1570) Recercada Ottava 3.5'

Jude Carter, Polly Casey, Isabella Mackie, Matthew Prior, Dimity Shorrock

Vivaldi (1678-1741) Sonata no5 in E minor 3.5'

*i Largo*

*ii Allegro*

Max Brambley *cello*

Elliot Randall *harpsichord*

Ola Kiezun *cello*

Telemann (1681-1767) Quartet in D minor, Tafelmusik II 8'

*ii Largo*

*iii Allegro*

Isabella Mackie *recorder*

Dimity Shorrock *recorder*

Max Brambley *cello*

Elliot Randall *harpsichord*

Ola Kiezun *cello*

With special thanks to all our wonderful Baroque Ensemble tutors  
for their invaluable assistance in preparing their students for today's concert:

Rebecca Austen-Brown, Jane Chapman, Juliette Giovacchini, Annabel Knight

Royal College of Music Junior Department, Prince Consort Road, London SW7 2BS  
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**Miranda Francis** *Head of Junior Programmes*

**Ben Storey** *Assistant Head of Junior Programmes*

**Gill Redfern** *Administrator*     **Connor Stamford** *Administrative Coordinator*

**John Mitchell** *Performance Manager*



ROYAL

COLLEGE

OF MUSIC

*London*

Junior Department  
Chamber Music Competition  
Preliminary Round 2

Saturday 7 May 2022, 3pm  
Performance Studio

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12.30 Room 114	Saxophone Quartet (Sarah Markham <i>tutor</i> ) Rosemary Ball, Arion Thompson, Kezia Colton & Amy Curry Maddy Chassar Hesketh <i>A Few Clouds Floating About, Leisurely,</i> With Nowhere To Go & RR Bennett Sax Quartet <i>mvt 3</i> 4' Richard Rodney Bennett Saxophone Quartet <i>iii molto allegro</i> 4.5'
2.35 Percussion Suite	Duo (Cameron Sinclair <i>tutor</i> ) Jordan Ashman & George Garnett <i>percussion</i> Cody Holmes <i>Insomnia</i> 8'
2.45 Percussion Suite	Trio (Cameron Sinclair <i>tutor</i> ) Jordan Ashman, Stephen Brown & George Garnett <i>percussion</i> Nebojsa Zivkovic Trio <i>per Una i untitled iii untitled</i> 10'

The following will take place in the Performance Studio

3.00	Duo (Andrea Charles <i>tutor</i> ) Sophia Membery <i>harp</i> Isaac Skey <i>flute</i> Andy Scott <i>And Everything Is Still ...</i> 3.5' Arnold Cooke <i>Sonata iii Allegro vivace</i> 3' Henri Busser <i>Les Ecureuils</i> 1.5
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- 3.12 Duo (Prach Boondiskulchok *tutor*)  
 Jamie Wong *piano* Lachlan Edwards *violin* Bohan Zhang *cello*  
 Debussy Prelude To The Afternoon Of A Faun 9'
- 3.24 Brass Quintet (Torbjorn Hultmark *tutor*)  
 Archie Chettleburgh & Lucas Gebrehiwet *trumpet*, Noah Hall *horn*  
 Isaac Scheer *trombone* Nona Lawrence *tuba*  
 Hultmark Fanfare for Ukraine 2'  
 Rhian Samuel Brass Tacks (2013) 5'
- 3.34 Piano Trio (Daniel Tong *tutor*)  
 Asia Movsovic *piano* Isabell Karlsson *violin* Leo De Flammeneis *cello*  
 Clara Schumann Piano Trio in G Minor op17 i *Allegro moderato* 9'
- 3.46 break
- 3.58 Piano Trio (Christine Stevenson *tutor*)  
 Emilie Pelling *piano* Emily St Clair *violin* Riya Hamie *cello*  
 Bloch Three Nocturnes i *Andante* ii *Andante quieto* iii *Tempestuoso* 9'
- 4.10 String Trio (Michal Kaznowski *tutor*)  
 Calvin Leung *violin* Elsa Rapisarda *viola* Riya Hamie *cello*  
 Moeran String Trio in G i *Allegretto giovale* 8'
- 4.21 Piano Trio (Prach Boondiskulchok *tutor*)  
 Calvin Leung *piano* Natalie Bhak *violin* Riya Hamie *cello*  
 Rebecca Clarke Piano Trio i *Moderato ma appassionato* 9'
- 4.33 String Quartet (Leandro Silvera *tutor*)  
 Isabell Karlsson & Catherine McCardel *violin*  
 Florence Buckley *viola* Maddy Napier *cello*  
 Fanny Mendelssohn Quartet in E Flat i *Allegro ma non troppo* 4'  
 Shostakovich Quartet no3 op 73 iii *Allegro non troppo* 4'

- 4.45 String Quartet (Michal Cwizewicz *tutor*)  
Bronagh Lee & Rocio Ortega Lopez *violin*  
Elsa Rapisarda *viola* Raphael Herberg *cello*  
Szymanowski Quartet no1 op37 i *Lento assai* – *Allegro moderato* 9'
- 4.57 Wind Quintet (Douglas Mitchell *tutor*)  
Juliet Gray *flute* Isabella Mackie *oboe* Douglas Mitchell *clarinet*  
Sarah Pennington *horn* Sophie Rowdene *bassoon*  
Ligeti 6 Bagatelles ii *Allegro con spirit*, Martin Ellerby 4 Miniatures  
iii *Waltz* & Norman Hallam *Dance Suite* iv *Charleston* 8'
- 5.08 Piano Trio (Daniel Tong *tutor*)  
Lucy Javurek *piano* Gabriella Bavetta *violin* Souny Park *cello*  
Debussy Piano Trio in G i *Andante con moto allegro* 9'
- 

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Miranda Francis *Head of Junior Programmes*  
Ben Storey *Assistant Head of Junior Programmes*  
Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*  
John Mitchell *Performance Manager* Hilary Sturt *Head of Chamber Music*



## RCM JAZZ ORCHESTRA

Sunday 8 May 2022, 7.15pm | Britten Theatre

Peter Long director  
Benny Greb drums  
RCM Jazz Orchestra

Duke Ellington (arr Oliver Nelson)  
(1899–1974)

In a Mellow Tone

Sammy Nestico  
(1924–2021)

Ya Gotta Try

Paul Simon (arr Bill Holman)  
(b 1941)

Keep the Customer Satisfied

Jule Styne (arr Matt Harris)  
(1905–1994)

Just in Time

Bob Mintzer  
(b 1953)

Slo Funk

Cole Porter  
(1891–1964)

Love for Sale

Buddy Rich  
(1917–1987)

Big Swing Face

John LaBarbera  
(b 1945)

Dancing Men

Don Menza  
(b 1936)

Time Check

The RCM Jazz Orchestra performs regularly throughout the year at the RCM and external venues such as the Royal Festival Hall, Ronnie Scott's Jazz Club and Vortex Jazz Club. For the grand finale of our Festival of Percussion, musical director of the acclaimed Ronnie Scott's Big Band, Peter Long, takes to the stage to lead the RCM Jazz Orchestra and special guest Benny Greb through an unforgettable set of tunes.



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Programme details correct at time of going to print.

## Peter Long

Peter Long studied at the RCM, and played with the National Youth Jazz Orchestra. He has played with award winning saxophone quartet Itchy Fingers and worked with Dizzy Gillespie, John Scofield, Chick Corea and Supersax. For a number of years Peter played for West End shows. He played baritone saxophone and oboe for the Stereophonics' *Handbags and Gladrags*, and worked with Jools Holland's Rhythm and Blues Orchestra which saw him collaborate with Tom Jones, Norah Jones, Solomon Burke, Dr John, Lulu, Georgie Fame and Lionel Richie. During this time he produced arrangements for John Cale, Texas, Sir Paul McCartney, Candi Staton, Marti Pellow and Chrissy Hynde. Over the last couple of years, Peter has worked as an educator for masterclasses and with young musicians at the Royal Academy of Music, the Guildhall School of Music and RCM. As a jazz soloist, Peter has performed at Ronnie Scott's where he is also director of the Big Band. His own projects include award-winning repertory orchestra Echoes of Ellington, whose 2018 album *The Jazz Planets* won *The Times's* Must Have Jazz CD of the Year. Further commissions have involved a re-imagining of *Swan Lake* in the style of Duke Ellington, and a transcription and re-orchestration of *The Days of Future Passed* for the Moody Blues. Peter has provided musicians and arrangements for Claire Sweeney, Jane MacDonald, Humphrey Lyttelton and Sir John Dankworth.

## Benny Greb

Benny Greb is one of the most respected drummers in the world today. He has headlined numerous international drum festivals and toured with drum clinics and camps. He is also recognised as a composer and solo artist as well as bandleader of his group Moving Parts, which won an Echo Jazz Award (the German equivalent of a Grammy). Benny Greb has helped create many signature products available to drummers today. With *The Language of Drumming*, *The Art and Science of Groove*, and his latest book *Effective Practicing for Musicians*, he has published some of the most successful and critically acclaimed educational products. In 2021, the prestigious *Batterie Magazine* named him one of the 'Top 30 greatest drummers of the 21st century'.

## Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

### Saxophone

*Ethan Townsend* (alto)  
Louisa Kataria (alto)  
Joe Mackley (tenor)  
Matthew Stringer (tenor)  
Alex Dani (bari)

### Trumpet

*Ryan Quigley*  
Ruby Barber  
Joshua Cusworth  
Tom Toledo-Brown

### Trombone

*Henry Newton*  
Andrew Wilson  
Rhodri Thomas  
Eddie Curtis (bass)

### Drum Kit/Percussion

*James Burton*  
Gregor Thomson

### Piano

Lewis Isaacs

### Guitar

Jerome Ness

### Bass

Joe Orme

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following coaches:

Peter Long and Martin Robertson (saxophone)  
Ryan Quigley (trumpet)  
Trevor Mires (trombone)  
Ralph Salmins (rhythm)

# EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 9 May, 1.05pm

## EUROPEAN HORIZONS

### RCM at the Austrian Cultural Forum

Monday 9 May, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified.

Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>Scriabin</b>	5 Preludes op 16	8'
(1872–1915)	<i>i Andante</i>	
	<i>ii Allegro</i>	
	<i>iii Andante cantabile</i>	
	<i>iv Lento</i>	
	<i>v Allegretto</i>	

**Betty Wu** piano

<b>Weiss</b>	Suite no 26	20'
(1687–1750)	<i>i Allemande</i>	
	<i>ii Courante</i>	
	<i>iii Bouree</i>	
	<i>iv Sarabande</i>	
	<i>v Minuet</i>	
	<i>vi Gigue</i>	

**Axel Krogness** guitar

<b>Debussy</b>	Estamps	7'
(1862–1918)	<i>i Pagodes</i>	

**Qianyi Ma** piano

<b>Beethoven</b>	Sonata no 4 in C major op 102 no 1	17'
(1770–1827)	i <i>Andante – Allegro vivace</i>	
	ii <i>Adagio – Allegro vivace</i>	

**Ada Guarneri** cello  
**Francesco Bravi** piano

## Betty Wu

Pianist Betty Wu is currently on the Master of Music programme at the RCM studying with Nigel Clayton and Caterina Grewe. She has performed in numerous concert halls across Asia, including the Grand Theatre in Busan, Steinway Hall in Seoul, Oriental Art Centre in Shanghai, Huafa Grand Theatre in Zhuhai, and the Steinway & Sons Concert Hall in China. Betty has won prizes at many international competitions including the Youth Pianist Contract Award at the 2019 Global Outstanding Chinese Artists Association International Piano Competition and first prize in the Best Kabalevsky Performance Competition 2020.

## Axel Krogness

Axel is a Swedish classical guitarist living in London, currently studying for a Master's degree in classical guitar at the RCM with Gary Ryan. Previously Axel studied at the Malmö Academy of Music with Göran Söllscher, Gunnar Spjuth and David Hansson. He has performed extensively throughout Europe, including concerts in Copenhagen, London, Malmö, and Córdoba. His studies are supported by the Helge Ax:son Johnsons Foundation, Makarna Lindeqvists Donation, Rune Ljungdahls Foundation, Therese Kamphs Foundation, Kempe-Carlgrenska Foundation and Crafoordska Foundation.

## Qianyi Ma

Chinese pianist Qianyi Ma is currently in her second year studying at the RCM with Mengyang Pan. She previously studied at the Shenyang Conservatory of Music as a scholarship holder. Competition successes include winning the Silver Award in 2019 Liszt International Youth Piano Competition. Qianyi is particularly interested in playing pieces of Impressionism.

## Ada Guarneri & Francesco Bravi

Ada Guarneri is an Italian cellist currently studying at the RCM for her Master of Performance with Alexander Chaushian. She has performed in several venues and festivals such as Unione Musicale, EstOvest Music Festival and Green Music Festival. She has attended orchestral academies with Teatro Regio di Torino and Orchestra Nazionale della Rai.

Francesco Bravi is an Italian pianist currently studying at RCM for a Doctorate of Music. He is a RCM Studentship holder. He was awarded several prizes in international piano competitions and has performed in many festivals and venues. He has attended masterclasses with world famous pianists such as Stephen Kovacevich, Beatrice Rana, Daniel Rivera and Massimo Spada.

## UPCOMING EVENTS

### THE FLY

Monday 9 May, 6pm  
Performance Hall

Repertoire to include:

**Tanya Auclair** Munganyinka is a Transformer

**Lilja María Ásmundsdóttir** And Burn Like the Bird into Eternity...

**Hanna Hartman** The Fly

**Liz Gre** More Powerful Than the Sun

**Ben Munro** On Manhattan Avenue (world premiere)

**Liam Dougherty** A brightness that had depth (world premiere)

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

Concerts resume on Monday 20 June at 1.05pm



# THE FLY

Monday 9 May, 6pm  
Performance Hall





## THE FLY

Monday 9 May, 6pm, Performance Hall

### **Curated by Claudia Molitor**

Claudia Molitor is a composer, artist and performer whose work draws on traditions of music and sound art but also extends to video, performance and fine art practices. Exploring the relationships between listening and seeing as well as embracing collaboration as compositional practice is central to this work.

### **Ben Munro *On Manhattan Avenue***

*On Manhattan Avenue* is a piece that was inspired by my time spent in the eclectic neighbourhood of Greenpoint, Brooklyn, NYC, whilst on a Fall Semester exchange to the Manhattan School of Music in 2021. I wanted to capture a sense of the cultural diversity, vibrance, and character that the neighbourhood has and transpose this onto my own composing style to create something that is a culmination of the influences on my music.

The piece features rich, extended harmonies interacting with textural electronic elements to build a 'soundscape like' window into the distant Manhattan noise that I could hear echoing across the East River in the evening. In many ways, this piece brings a lot of my separate compositional interests together into one place, creating a colourful, varied, set of snapshots into my music.

### **Tanya Auclair *Munganyinka is a Transformer***

Ma's heartbeat is the first rhythm I heard. Ma's voice is the first music I have known. *Munganyinka is a Transformer* is an amplification of her unique cadences, a retelling of a memory, a tribute to her capacity to transform.

## **Lilja María Ásmundsdóttir** *and burn like the bird into eternity*

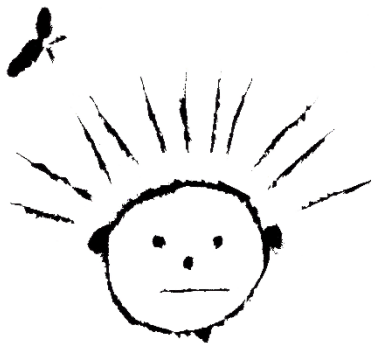
The piece *og brenna eins og fuglinn inn í eilífðina...* was written in the Spring 2018 for Berglind María Tómasdóttir. It is based on a poem from the composer's dream. The poem reflects the loss of someone dear to the narrator and how the transformation of the internal world of a human can evolve from sorrow, fear and loss to complete tranquility. The underlying theme is how certain words and certain sounds have the ability to transform the state of the human mind. The intimate sounds of the voice, breathing, whistle tones and words create a dreamlike state of being where not everything makes sense. The flautist and the electronics sculpt an abstract narrative, reflective of the atmosphere present in the dream.

## **Hanna Hartman** *The Fly*

The Fly is a graphic score and poem written by Swedish sound artist, composer and performer living in Berlin.

Sitting on a chair  
in a room  
or a garden  
with a pair of scissors  
to cut your hair.  
Imagine a big, fat fly  
suddenly circling your head.  
Try to catch the fly  
using the scissors.  
Listen.  
If performing for an audience  
amplify using binaural  
microphones in your ears.

Hanna Hartman



## Liz Gre *More Powerful Than the Sun*

*More Powerful Than the Sun* is an electro-acoustic iterative performance. Those who seek to offer a new interpretation of the piece are invited to respond to previous performances as they see fit.



**Ben Munro** On Manhattan Avenue (world premiere) 5'

**Sophia Lim** piano  
**Ben Munro** electronics

**Tanya Auclair** Munganyinka is a Transformer 6'

**Ines Cabo** bass clarinet  
**Doris Auclair** recorded voice

**Lilja María Ásmundsdóttir** And Burn Like the Bird into Eternity... 13'

**Cara Houghton** flute

**Hanna Hartman** The Fly 5'

**Isaac Harari** amplified scissors

**Liz Gre** More Powerful Than the Sun 15'

**Emily Rooke** soprano  
**Daniel Venglar** trumpet  
**Osman Tack** piano  
**Ali Baumann** baroque cello  
**Matilda Sacco** violin

**Liam Dougherty** a brightness that had depth  
(world premiere) 10'

**Katie Bunney** soprano & baritone saxophone  
**Annabella Chenevix Trench** soprano, alto & baritone saxophone  
**Bekki Lycett** tenor & baritone saxophone  
**Agnija Silicka** baritone saxophone



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Programme details correct at time of going to print.

## LEAVE THE GIFT OF MUSIC

By remembering the RCM in your Will, or making a donation to celebrate the memory of a loved one, you can play a significant part in securing the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can leave the gift of music, or to request a brochure, please contact our in-house legacy specialist Emma McCormack on 020 7591 4761 or at [Emma.McCormack@rcm.ac.uk](mailto:Emma.McCormack@rcm.ac.uk). Thank you.  
[www.rcm.ac.uk/support/legacies](http://www.rcm.ac.uk/support/legacies)

## Upcoming Events

### CHAMBER ESSENTIALS: SATELLITES

Wednesday 22 June, 6pm

Performance Hall

'In space, the seemingly simple idea of standing still becomes a complex notion...', RCM chamber musicians present an evening of otherworldly music inspired by Visiting Professor Garth Knox's *Satellites*, a piece which demonstrates the virtuosic capabilities of the string quartet.

Christopher Bond's energetic piece for lower brass, *Equinox*, depicts the twice-yearly occasion when the earth's axis results in an equal amount of day and night, while Judith Weir's *Airs from Another Planet* imagines futuristic space colonisers marooned on a distant planet.

Repertoire to include:

**Christopher Bond** *Equinox*

**Judith Weir** *Airs from Another Planet*

**Garth Knox** *Satellites*

**RCM composer** New work (world premiere)

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



DINARA KLINTON IN RECITAL  
Tuesday 10 May 2022, 1pm  
Wigmore Hall

WIGMORE HALL

# DINARA KLINTON IN RECITAL

Tuesday 10 May 2022, 1pm

Wigmore Hall

Dinara Klinton, a former RCM Benjamin Britten Piano Fellow, supported by the Philip Loubser Foundation, performs a varied programme of solo pianos works. The repertoire includes Beethoven's *Piano Sonata no 32 in C minor op 111* and Prokofiev's *Piano Sonata no 8 in B flat op 84*.

<b>Beethoven</b> (1770–1827)	Piano Sonata no 32 in C minor op 111 <i>i</i> <i>Maestoso – Allegro con brio ed appassionato</i> <i>ii</i> <i>Arietta: Adagio molto semplice e cantabile</i>	28'
<b>Prokofiev</b> (1891–1953)	Piano Sonata no 8 in B flat op 84 <i>i</i> <i>Andante dolce – Allegro moderato</i> <i>ii</i> <i>Andante sognando</i> <i>iii</i> <i>Vivace</i>	14'

Dinara Klinton piano



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## Dinara Klinton

"An astonishing achievement...Dinara Klinton's interpretative gift gives her a wonderful instinct...and her response to the Byronic sweep of Liszt's imagination enthralls at every point...Klinton can find a complete world in a single quiet chord." – BBC Music (Liszt *12 Études d'exécution transcendante*, S139)

After sharing the top prize at the 2006 Busoni Piano Competition age 18, Dinara took up a busy international concert schedule, appearing at many festivals including the Progetto Martha Argerich in Lugano, the Cheltenham Music Festival, the Aldeburgh Proms and La Roque d'Anthéron. She has performed at many of the world's major concert venues, including the Royal Festival Hall and Wigmore Hall in London, Berliner Philharmonie and Konzerthaus, Elbphilharmonie Hamburg, Gewandhaus Leipzig, New York 92Y, Cleveland Severance Hall, Tokyo Sumida Triphony Hall, Great Hall of Moscow Conservatory and Tchaikovsky Concert Hall. Her concerto engagements include The Philharmonia, Royal Philharmonic Orchestra, Lucerne Symphony Orchestra and others.

Dinara combines her performing career with piano professor positions at the Royal College of Music and the Yehudi Menuhin School.

As a recording artist, she has received widespread critical acclaim. Her album of Liszt's *Études d'exécution transcendante* released by the German label GENUIN classics, resulted in dazzling reviews and was selected by BBC Music Magazine as Recording of the Month. Dinara's debut album 'Music of Chopin and Liszt' was made at the age of 16 with the American label DELOS. Her third CD forms part of the renowned recording series of Chopin's complete works on contemporary instruments released by The Fryderyk Chopin Institute in Poland. Her latest CD is 'Prokofiev Complete Piano Sonatas' released by Piano Classics.

Dinara's music education started in the age of five in her native Kharkiv. She graduated with highest honours from the Moscow Central Music School under Valery Piassetski, and the Moscow State Conservatory P.I. Tchaikovsky under Eliso Virsaladze. She went on to complete her Master's degree at the Royal College of Music under Dina Parakhina and was the inaugural recipient of the highly prestigious RCM Benjamin Britten Fellowship during her Artist Diploma course and supported by the City Music Foundation. Dinara also attended masterclasses at the Lake Como Piano Academy and worked with Boris Petrushansky in the Imola Piano Academy.

## Benjamin Britten Piano Fellowship

Awarded by the Philip Loubser Foundation, the Benjamin Britten Piano Fellowship supports an exceptional pianist who has been accepted on to the Artist Diploma course at the Royal College of Music. Benjamin Britten's piano compositions form a small part of his astonishing output. Nevertheless, his natural pianistic talents were in no doubt and are well documented. From 1930 to 1933 he studied piano at the RCM under Arthur Benjamin. This Fellowship commemorates his years as a student of the College, and one of its most famous alumni.

## Philip Loubser Foundation

The Philip Loubser Foundation works in partnership with major arts institutions to nurture and develop the best young talent. Each project carries the name and commemorates the achievements of a great artist associated with the institution giving the award. The Philip Loubser Foundation committee meets yearly to discuss ideas around: creative processes, workshops with mentors, and projects that include potential collaborations. Recipients that have been supported by the Foundation have come from India, China, Mexico, Hungary, Ukraine, Russia, South Korea, Norway, Italy, USA and UK.



PHILIP LOUBSER  
FOUNDATION



## CONTEMPORARY MUSIC IN ACTION

Wednesday 11 May 2022, 7.30pm, Performance Hall



**Grigor Abgaryan** Son of Saul

Leora Cohen *violin* Cristiana Achim *piano and video*

**Molly Arnuk** Angel Wings

Ucheena Cohen-Shah *trumpet* Daniel Venglar *trumpet*

**Mike Meurs** Rhapsody and Contradanza

Cristiana Achim *piano*

**Ben Araujo** Night Piece

Alysia Hanshaw *soprano* Laura Mekhail *soprano*

**Levent Altuntas** Good Morning, London!

Beth Stone *flute and electronics*

**Kymari Stocks** Horsefeathers

Alysia Hanshaw *soprano* Daniel Venglar *trumpet* Mila Ferramosca *violin*

**Hangrui Zhang** Open World Alpha

Beth Stone *flute*

**Jon Nelson** Ground and Sparks

Robbie Marrs *clarinet*

**Eluned Davies** Initial Sound

Beth Stone *flute* Laura Mekhail *voice + electronics*



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## CONTEMPORARY MUSIC IN ACTION

Thursday 12 May 2022, 7.30pm, Performance Hall



**Luke Mombrea** Sycamore

Ketan Curtis *double bass and electronics*

**Rob Hao** Hedgehog

Issy Haley-Porteous *flute*

**Anian Wiedner** Dwindling Lights

Ella Delbrück *oboe* Axel Krogness *guitar*

**Nacho Maña** Mesas Hechicera

Leora Cohen *violin and electronics*

**Darren Sng** [ for solo piano ]

Ilayda Oguz *piano*

**Sam Loveless** The Voice of the Guitar

Axel Krogness *guitar and electronics*

**Jack Campbell** One Day in Retrospect

Ella Delbrück *oboe* Ruby Barber *trumpet* Mila Ferramosca *violin and electronics*

**Liam Dougherty** when your house is on fire, you don't read poetry and you don't sing a folk song

Ilayda Oguz *piano and electronics*



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## CRYPT SESSIONS

Thursday 12 May, 11am

The Crypt at St John's Smith Square

Dowland (1563–1626)	Flow my tears, fall from your springs	4'
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Dowland	Lend your ears to my sorrow good people	4'
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Danyel (1564–1626)	He whose desires are still abroad	3'
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Emily Rooke soprano  
Augustin Cornwall-Irving lute

da Milano (1497–1543)	Ricercar	3'
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Augustin Cornwall-Irving lute

Dowland	It was a time when silly Bees could speake	3'
---------	--	----

Dowland	Time stands still	4'
---------	-------------------	----

Emily Rooke soprano  
Augustin Cornwall-Irving lute



ST JOHN'S SMITH SQUARE

Holborne (1545–1602) Galliard 2'

Augustin Cornwall-Irving lute

Dowland Shall I sue, shall I seek for grace 3'

Dowland Come again: sweet love doth now invite 5'

Emily Rooke soprano  
Augustin Cornwall-Irving lute

## MUSIC IN THE MUSEUM

Friday 13 May, 12.30pm

Museum Gallery

<b>JS Bach</b> (1685–1750)	French Suite no 5	15'
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**Paul Mnatsakanov** harpsichord

<b>Beethoven</b> (1770–1827)	Three Duos for Violin and Cello <i>Duo no 1 in C major: Allegro comodo - Larghetto sostenuto - Rondo</i>	10'
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**Zinnia Duo**  
**Helena Thomas** violin  
**Emily Henderson** cello

<b>Benda</b> (1722–1795)	Sonata in G minor XIII	12'
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**Taisia Sandetcaia** baroque violin  
**Dominika Maszczyńska** harpsichord

<b>Forqueray</b> (c.1672–1745)	Cinquième suite en do mineur <i>La Boisson La Sylva Jupiter</i>	12'
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**Apolline Khou** harpsichord

## Upcoming Events

### CHAMBER ESSENTIALS: SATELLITES

Wednesday 22 June, 6pm

Performance Hall

'In space, the seemingly simple idea of standing still becomes a complex notion...', RCM chamber musicians present an evening of otherworldly music inspired by Visiting Professor Garth Knox's *Satellites*, a piece which demonstrates the virtuosic capabilities of the string quartet.

Christopher Bond's energetic piece for lower brass, *Equinox*, depicts the twice-yearly occasion when the earth's axis results in an equal amount of day and night, while Judith Weir's *Airs from Another Planet* imagines futuristic space colonisers marooned on a distant planet.

Repertoire to include:

**Christopher Bond** *Equinox*

**Judith Weir** *Airs from Another Planet*

**Garth Knox** *Satellites*

**RCM composer** New work (world premiere)

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



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## ORGAN INTERLUDES

Friday 13 May, 6pm

Amaryllis Fleming Concert Hall

<b>JS Bach</b> (1685–1750)	Prelude and Fugue in E minor BWV548	14'
<b>Lindberg</b> (1887–1955)	Sonata in G minor	17'
<b>Parry</b> (1848–1918)	Fantasia and Fugue in G major	10'

**Eric Chan** organ

## Eric Chan

Born in Hong Kong, Eric Chan has completed a Master of Performance with distinction and Bachelor of Music with first-class honours at the Royal College of Music. He studied organ with David Graham and Andy Dewar, piano with Kathron Sturrock and improvisation with Sophie-Véronique Cauchefer-Choplin. He is the recipient of the Harold Darke Memorial Prize. He is currently pursuing an Artist Diploma at the RCM.

As an organ recitalist, Eric has played at the Temple Church, Brentwood Cathedral and St. Michael Cornhill. His performance of the Saint-Saëns *Organ Symphony* with the Royal College of Music Symphony Orchestra under the baton of Sir Antonio Pappano was broadcast on Medici TV. He also played at the Last Night of the School Proms 2014 at the Royal Albert Hall.

Eric is Artistic Director of the Hong Kong Music and Art Education Interchange Association. He also worked at Our Lady of Perpetual Help, Fulham as organist.

## Upcoming Events

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Repertoire to include:

**Christopher Bond** Equinox

**Judith Weir** Airs from Another Planet

**Garth Knox** Satellites

**John Griffith** New work (world premiere)

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



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# PIERROT LUNAIRE

Friday 13 May, 7pm

Performance Hall

Roelof Temmingh, Constant and Kit Lambert Junior Fellow

## PIERROT LUNAIRE

Friday 13 May, 7pm, Performance Hall

<b>Stravinsky</b> (1882–1971)	Three Pieces for Solo Clarinet, no 1	2'
<b>Schönberg</b> (1896–1951)	Pierrot lunaire op 21	38'
	Part I	
	Mondestrunken (Drunk with Moonlight)	
	Colombine	
	Der Dandy (The Dandy)	
	Eine blasse Wäscherin (Laundress moon)	
	Valse de Chopin	
	Madonna (Evocation)	
	Der kranke Mond (The ailing moon)	
	Part II	
	Nacht (Night)	
	Gebet an Pierrot (Prayer to Pierrot)	
	Raub (Theft)	
	Rote Messe (Red Mass)	
	Galgenlied (Song of the Gallows)	
	Enthauptung (Decapitation)	
	Die Kreuze (The Crosses)	
	Part III	
	Heimweh (Nostalgia)	
	Gemeinheit! (Cruel Pierrot)	
	Parodie (Parody)	
	Der Mondfleck (The Moon Spot)	
	Serenade	
	Heimfahrt (Journey Home)	
	O Alter Duft (O Ancient Fragrance)	

John Paul Jennings conductor  
Rebekah Jones part I  
Leilani Barratt part II  
Ana Beard Fernández part III  
Lena Segal violin  
Clare Juan cello  
Hannah Gillingham flute  
Michelle Hromin clarinet  
Roelof Temmingh piano

Royal College of Art  
Seabomna Choe part I  
Shuning Diao & Jiaxuan Xu part II  
Yoon Kyeong Yang part III

## Part I

### Mondestrunken (Drunk with Moonlight)

The wine we drink with our eyes  
Flows nightly from the Moon in torrents,  
And as the tide overflows  
The quiet distant land.

In sweet and terrible words  
This potent liquor floods:  
The wine we drink with our eyes  
Flows from the moon in raw torrents.

The poet, ecstatic,  
Reeling from this strange drink,  
Lifts up his entranced,  
Head to the sky, and drains, —  
The wine we drink with our eyes!

### Colombine

The pale flowers of moonlight,  
Those roses made of light,  
Bloom in the nights of summer:  
If only I could pick one!

To lighten my heavy heart,  
I look in the dark river for  
The pale flowers of moonlight  
Those roses made of light.

My resentment would be leave me,  
If I could gather from the angry sky,  
With wild desire  
Pulling from your full brown hair  
The pale flowers of moonlight!

### **Der Dandy (The Dandy)**

A fantastic ray of moonlight  
Illuminates the crystal flasks  
On the sandalwood wash stand  
Of the white-fronted dandy from Bergamo.

The fountain in its basin  
Laughs with a bright metallic sound.  
A fantastic ray of moonlight  
Illuminates the crystal flasks.

Wan Pierrot  
Rejecting the vegetal red  
And the oriental green  
Paints his face with the strange make-up  
Of a fantastic ray of moonlight.

### **Eine blasse Wäscherin (Laundress moon)**

A pallid laundry maid,  
Washes faded laundry,  
Her bare silver arms  
Thread downward to the river.

From the trees a gentle breeze plays  
Softly through the reeds.  
A pallid laundry maid

Washes faded laundry.

The heavenly and sweet laundress  
Tying up her skirt,  
By the branches softly caressed,  
Hangs her linen of moonlight,  
A pallid laundry maid.

### **Valse de Chopin**

As a drop of blood,  
Lingers on the lips of a consumptive,  
So this music is pervaded  
By a mournful charm.

A red sound – from a white dream  
Stains the white shirt,  
As a drop of blood  
Lingers on the lips of a consumptive.

The sweet and fierce theme  
Of a wistful waltz,  
Leaves an unsettling sensation,  
A dull aftertaste,  
Like a lingering drop of blood.

### **Madonna (Evocation)**

Mother of the Furies!  
Rise upon the altar of my verses,  
The frenzied blade cuts  
Your dessicated, shriveled breasts.

Your painful wounds  
Are like open red eyes:  
Mother of the Furies!  
Rise upon the altar of my verses,

Your long emaciated hands,  
Offer a disbelieving universe

Your Son, His limbs raw,  
His flesh rotted and hanging,  
Mother of the Furies!

### **Der kranke Mond (The ailing moon)**

O Moon, nocturnal invalid,  
Lying upon the black pillow of heaven,  
Your huge feverish gaze  
Draws me like music!

You die from wild,  
Hidden desire,  
O Moon, nocturnal invalid  
Lying upon the black pillow of heaven!

The lover, aroused by lust  
Passes by without care,  
Sees the graceful play of light  
Your pale sorrowful blood,  
O Moon, nocturnal invalid.

## **Part II**

### **Nacht (Night)**

Sinister black moths  
Blot out the shining sun,  
And the horizon is a magic book  
Smeared with ink every night.

From mystical censers  
A scent rises, blurring memory;  
Sinister black moths  
Blot out the sun's glory,

Monsters with slimy suckers  
Seek blood to drink,  
And from the sky, in a cloud of inky dust,  
Descend upon our despair.  
Sinister moths.



### **Gebet an Pierrot (Prayer to Pierrot)**

Pierrot! I hold back my laughter,  
Behind my teeth:  
The bright image dissolves  
Into a Shakespearean mirage.

From the mast of my ship  
A black flag is hoisted:  
Pierrot! I hold back my laughter,  
Behind my teeth.

When will you give me back,  
Healer of wounded souls,  
The snow blanketing the past,  
Moonface, my white lord,  
Pierrot, my laughter?

### **Raub (Theft)**

Red royal rubies,  
Drops of murder and of glory,  
Sleep in a hollow chest  
In the horror of long underground burial.

Pierrot, with his gang,  
Drunk all, descend to steal  
Red royal rubies,  
Drops of murder and of glory,

But fear makes their hair stand up on end:  
Upon the rich velvet,  
Like eyes from the black shadows,  
Glow, from the depth of the coffin  
Red royal rubies.

### **Rote Messe (Red Mass)**

For his fearsome communion,  
Beneath the blinding brilliance of gold

And flickering candlelight,  
Pierrot rises to the altar.

His hand, by grace invested,  
Tears his white vestments,  
For his fearsome communion,  
Beneath the blinding brilliance of gold,

With a grandiose gesture of blessing  
He holds to the trembling faithful  
His heart in bleeding fingers,  
Like a horrible red host  
In his fearsome communion.

### **Galgenlied (Song of the Gallows)**

The scrawny lover with a long neck  
will be the last mistress  
Of this anguished buffoon  
Of this penniless dreamer.

This thought sticks like a nail  
In his empty drunken head:  
The scrawny lover with a long neck  
will be his last mistress.

Slender as bamboo  
Around her throat hangs a pigtail,  
And, with a strangling caress,  
She will make him come like a fool  
The scrawny lover with a long neck.

### **Enthauptung (Decapitation)**

The moon, like a white scimitar  
Upon a black ornate cushion,  
Curves in nocturnal glory.  
Through a resplendent mournful night.

Pierrot wanders restlessly

Stares with a broad gesture  
Upon the moon, like a white scimitar  
Upon a black ornate cushion.

He trembles, and kneeling,  
Imagines in the black immensity  
That, to expiate his guilty neck  
Whistling, will fall  
The moon, like a white scimitar.

### **Die Kreuze (The Crosses)**

A poet's verses are crosses  
Where red poets are martyred,  
Blinded by vultures  
In dreaded flocks.

Cold cadavers have offered  
A feast of scarlet to the sword.  
A poet's verses are crosses  
Where red poets are martyred.

All dead, hair matted with blood,  
Far from the clamor of the mob,  
The sun sinks over their heads  
Like a majestic crown of glory.  
A poet's verses are crosses!

### **Part III**

#### **Heimweh (Nostalgia)**

Like the plaintive sigh of crystal,  
The soul of the old commedia  
Complains of the rigid pace  
Of the slow, sentimental Pierrot.

In the wilderness of his mind  
Echoing in muted tones  
Like a plaintive sigh of crystal,  
The soul of the commedia

Pierrot rejects his the tragic manner:  
Through the pallid fires of the moon  
In swelling waves,  
His lament ascends to his native heaven,  
Like a plaintive sigh of crystal.

### **Gemeinheit! (Cruel Pierrot)**

Through the shining skull of Cassander,  
Whose screams pierce the air,  
Pierrot shoves the drill,  
With a display of mock tenderness.

He then takes rare tobacco,  
And presses it gently  
Through the shining skull of Cassander  
Whose screams pierce the air.

Then jamming a cherry pipe stem  
Through the skull, the white rascal,  
Puffs with his red lips,  
Tapping ashes with his finger  
From the shining skull of Cassander.

### **Parodie (Parody)**

Knitting needles, bright and sparkling  
Stuck in her grey wig,  
Sits the Duenna, mumbling,  
In a fetching crimson dress.

Under the trellis, she surprises  
Pierrot, whom she desires,  
Knitting needles, bright and sparkling  
Stuck in her grey wig.

Suddenly she hears  
The sharp whistle of the breeze:  
The moon laughs with scorn,

And mimics with its moonbeams  
The bright, sparkling knitting needles.

### **Der Mondfleck (The Moon Spot)**

With a fleck of shining moonlight  
On the shoulder of his black silk topcoat,  
Pierrot wanders this evening  
Looking for adventure.

But something is not quite right about him:  
He checks himself and finds  
A fleck of shining moonlight  
On the shoulder of his black silk topcoat.

He thinks it's a spot of plaster,  
And until morning, on the sidewalk  
Full of futile rage,  
He rubs and rubs,  
This fleck of shining moonlight.

### **Serenade**

With a giant bow discordantly  
He scrapes away on his viola,  
Like a stork standing on one leg,  
He plucks away with a diffident air.

Now here comes Cassander, raging  
At this nocturnal acrobat.  
With a giant bow discordantly  
He scrapes away on his viola.

Throwing aside the viola,  
With his graceful left hand he  
Seizes him by the neck  
Whipping his belly with stripes  
With a giant bow discordantly.

## Heimfahrt (Journey Home)

The moonbeam is the oar,  
The white waterlily the boat;  
On which he sails homeward,  
The wind at his back.

The tide hums  
As the hull cuts through the water  
The moonbeam is the oar,  
The white waterlily the boat.

The snowy king  
Proudly parts his hair  
As the boat slices,  
The orient green of dawn.  
The moonbeam is the oar.

## O Alter Duft (O Ancient Fragrance)

O fragrant scent  
Invade my senses!  
Sweet and mad delight  
Pervades the stolen air.

Desire finally gratified  
Joys too long neglected:  
O fragrant scent  
Intoxicate me again.

My melancholy is dispelled:  
Through my iridescent window  
I view again the blue fields  
Beyond the infinite horizon.  
O fragrant scent!



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# RCM AT ST. MARY ABBOTS

Friday 13 May, 1.05pm





## RCM AT ST. MARY ABBOTS

Friday 13 May, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>Jeanjean</b>	Quator	10'
(1874–1928)		

### The Tourist Quartet

**Lydia Cochrane** saxophone

**Maya Mitra** saxophone

**Matthew Stringer** saxophone

**Lucia Breslin** saxophone

<b>Alyssa Morris</b>	Four personalities for oboe and piano	12'
(b 1984)	<i>i</i> <i>Yellow</i>	
	<i>ii</i> <i>White</i>	
	<i>iii</i> <i>Blue</i>	
	<i>iv</i> <i>Red</i>	

**Billy Liu** oboe

**Tia Ling** piano

<b>Ravel</b>	Sonata no 2	8'
(1875–1937)	<i>i</i> <i>Allegretto</i>	

**Katie Mazur** violin

**Enescu** Konzertstück for Viola and Piano 10'  
(1881–1955)

**Xinyue Kang** viola  
**Zekun Ji** piano

**Mendelssohn** Piano Trio in D minor, op. 49 10'  
(1809–1847) *i Molto allegro ed agitato*

**Zhi Hsuan Lim** violin  
**Jaeyoung Choi** cello  
**Xiaolin Lin** piano

## **The Tourist Quartet**

The Tourist quartet was formed in September 2021 and is made up of first and second year students. The quartet are passionate about a range of musical genres, with a repertoire ranging from Iturralde to Lantier. The group receives regular tuition with RCM Professor Kyle Horch, and additional coaching from Simon Channing, Head of Woodwind, and acclaimed solo saxophonist Jonathan Radford. The quartet have recently performed in a woodwind welcome concert for new students, in the RCM's Performance Hall, and are looking forward to exploring new repertoire in the College's lunchtime concert series.

## **Billy Liu & Tia Ling**

Chinese oboist Bingliang (Billy) Liu is currently studying on the Artist Diploma programme at the Royal College of Music. He previously studied at Shanghai Conservatory of Music. He has also participated in competitions such as the 3rd Barbirolli International Competition and the 3rd Hong Kong International Music Festival.

Tia Ling is a collaborative pianist in her final year of Masters. She previously studied in Newcastle University where she made her concert debut in 2018 with Newcastle University Symphony Orchestra. Tia is particularly interested in contemporary works and exploring music by female composers.

Both Tia and Billy are members of the Aurum Trio, who have recently performed in Westminster Library and also performed previously in St Mary Abbots.

## **Katie Mazur**

Katie is currently in her final year of undergraduate studies at the Royal College of Music, where she has been offered a place to study towards a Masters degree in violin performance with her current professor, Radu Blidar. During her time at the college, Katie has been selected to perform in masterclasses with renowned soloists including Nicola Benedetti and Madeline Mitchell.

Katie also enjoys a busy solo career outside of the college, having made her solo debut at the age of 15 on tour in China with the Berkshire Youth Symphony Orchestra performing Vaughan Williams' 'The Lark Ascending'.

Alongside her exciting solo career, Katie also performs in the 'Morassi Quartet', who have received many invitations to perform at the Royal College of Music, as well as performing regular, sold-out 'Candlelight' concerts all over the UK.

### **Xinyue Kang & Zekun Ji**

Born in Shanghai, violist Xinyue Kang is the winner of the 2020 Hengqin Talent Viola National Competition and the Unaccompanied Bach Prize at the 2021 RCM Viola Competition. She is currently studying for a Bachelor of Performance degree at the Royal College of Music with Nathan Braude.

Zekun Ji is currently in his third year studying for a Bachelor of Music at the Royal College of Music with professor Jianing Kong. He has performed at the Amaryllis Fleming Concert Hall at RCM, the Banlam Grand Theater, Wuyuan Concert Hall, Cangjiang Theater, and Gulangyu Concert Hall in Xiamen.

### **Mendelssohn Piano Trio**

Recently having performed in the performance hall at the Royal College of Music, this newly formed piano trio comprises of three international students from RCM. Malaysian violinist Zhi Hsuan Lim is currently a third year undergraduate under the tutelage of professor Detlef Hahn. Jaeyoung Choi is a Korean cellist and currently in the final year of postgraduate degree, studying under professor Amanda Truelove. Under the tutelage of Professor Niel Immelman, pianist Xiaolin Lin is a third year undergraduate from China. The piano trio had coaching sessions with professors Kathron Sturrock, Detlef Hahn, Amanda Truelove and Niel Immelman.

## **LEAVE THE GIFT OF MUSIC**

By remembering the RCM in your Will, or making a donation to celebrate the memory of a loved one, you can play a significant part in securing the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can leave the gift of music, or to request a brochure, please contact our in-house legacy specialist Emma McCormack on 020 7591 4761 or at [Emma.McCormack@rcm.ac.uk](mailto:Emma.McCormack@rcm.ac.uk). Thank you.

[www.rcm.ac.uk/support/legacies](http://www.rcm.ac.uk/support/legacies)

## Upcoming Events

### CHAMBER ESSENTIALS: SATELLITES

Wednesday 22 June, 6pm

Performance Hall

'In space, the seemingly simple idea of standing still becomes a complex notion...', RCM chamber musicians present an evening of otherworldly music inspired by Visiting Professor Garth Knox's *Satellites*, a piece which demonstrates the virtuosic capabilities of the string quartet.

Christopher Bond's energetic piece for lower brass, *Equinox*, depicts the twice-yearly occasion when the earth's axis results in an equal amount of day and night, while Judith Weir's *Airs from Another Planet* imagines futuristic space colonisers marooned on a distant planet.

Repertoire to include:

**Christopher Bond** *Equinox*

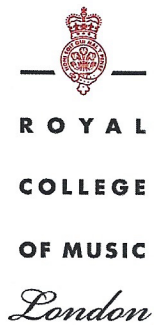
**Judith Weir** *Airs from Another Planet*

**Garth Knox** *Satellites*

**RCM composer** New work (world premiere)

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



Junior Department  
Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 14 May 2022, 3pm  
Performance Hall

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**Performers' Platform** is a performance practice workshop providing students with the opportunity to present solo or ensemble works before an informal audience and with tutorial guidance on performance practice.



- |      |   |          |
|------|---|----------|
| 3.00 | Dimitry Shorrock <i>flute</i> (Nicolas Bricht <i>tutor</i> )<br>Berkeley Flute Sonata <i>i Allegro moderato</i>   | 6.5'     |
| 3.15 | Christian Peter Hiemstra <i>piano</i> (pupil of Prach Boondiskulchok)<br>Kabalevsky Sonatina  | 8'       |
| 3.30 | Luca Boston (Clara Rodriguez <i>tutor</i> )<br>Haydn Piano Sonata in A flat Hob. XVI:46 <i>i Allegro moderato</i><br>Uwe Korn Caballos Españoles  | 6'<br>4' |
| 3.45 | Piano Trio (Richard Uttley <i>tutor</i> )<br>Clio Harwood <i>violin</i> Ola Kiezun <i>cello</i> Masha Vasilyeva <i>piano</i><br>Dvorák Piano Trio no4 in E minor op90 Dumky <i>i Lento maestoso</i> | 11'      |
| 4.00 | Mayle Velasco <i>violin</i> (pupil of Mona Kodama)<br>Bruch Violin Concerto no 1 in G minor op26 <i>ii Adagio</i>   | 8.5'     |



- 4.15 Piano Trio (Prach Boondiskulchok *tutor*)  
 Matty Oxtoby *piano* Miriam Grant *violin* Ludovico Wernig *cello*  
 Shostakovich Piano Trio no 1 in C Minor op8 12'
- 4.30 Torry Jang *violin* (pupil of Eri Konii)  
 Haydn Violin Concerto no4 in G Hob: Vlla/4 i *Allegro Moderato* 9'
- 4.45 Annabel Marshall *viola* (pupil of Karen Bradley)  
 Brahms Viola Sonata in E Flat Major op120 no2  
 i *Allegro amabile* ii *Allegro appassionato* 13'
- 5.00 Elara Jacobs *horn* (pupil of Francesca Moore-Bridger)  
 Mozart Horn Concerto no4 in E Flat Major K495  
 i *Allegro moderato* ii *Romance* iii *Rondo - Allegro vivace* 15'



Royal College of Music Junior Department,  
 Prince Consort Road, London SW7 2BS  
 +44 (0) 20 7591 4334 | [jd@rcm.ac.uk](mailto:jd@rcm.ac.uk) | [www.rcm.ac.uk/junior](http://www.rcm.ac.uk/junior)

Miranda Francis *Head of Junior Programmes*  
 Ben Storey *Assistant Head of Junior Programmes*  
 Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*  
 John Mitchell *Performance Manager*





ROYAL

COLLEGE

OF MUSIC

*London*

Junior Department  
Piano Concert

Saturday 14 May 2022, 5.30pm  
Performance Hall

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**Asia Movsovic**

Teresa Carreño (1853-1917)

Une revue à Prague

5'

*Caprice de concert pour le piano*

**Mariya Vasilyeva**

Prokofiev (1891-1953)

Romeo and Juliet Suite *Mercutio*

2.5'

**Valentino Coleman**

Beethoven (1770-1827)

Piano Sonata op13

7.5'

*i Grave – Allegro di molto e con brio*

**Joe Hyam**

Schumann (1810-1856)

Kreisleriana op16

10'

*i Äußerst bewegt iv Sehr langsam iii Sehr aufgeregt*

**Calvin Leung**

Liszt (1811-1886)

Transcendental Study no8 *Wilde Jagt*

5'

**Markus Sadler**

Bartok (1881-1945)

Suite op14

9'

*i Allegretto ii Scherzo iii Allegro Molto iv Sostenuto*

**Matty Oxtoby**

Oxtoby (JD Student)

Sukova (1878-1905)

Villa-Lobos (1887-1959)

The Descent

Lullaby

O Polichinelo

3'

2.5'

2'

**Emilie Pelling**

Debussy (1862-1918)

Reflets dans L'eau

5'

**Tuna Dyonmez**

Ravel (1875-1937)

Alborada del Gracioso

6.5'

**Lucy Javurek**

Liszt (1811-1886)

Sonetto 123 del Petrarca

8.5'

**Lucas Cunha**

Chaminade (1857-1944)

Etude Pathetique op124

3.5'

**Isabella Flynn**

Rachmaninov (1873-1943)

Prelude in B Flat Major op23 no2

4'

With special thanks to all our wonderful piano teachers:

Gordon Fergus-Thompson, Niel Immelman, Katya Lebedeva, Alvin Moisey,  
Clara Rodriguez, Neil Roxburgh, Danielle Salamon,  
Christine Stevenson, Richard Uttley

for their invaluable assistance in preparing their students for today's concert.

Royal College of Music Junior Department,  
Prince Consort Road, London SW7 2BS  
+44 (0) 20 7591 4334 | [jd@rcm.ac.uk](mailto:jd@rcm.ac.uk) | [www.rcm.ac.uk/junior](http://www.rcm.ac.uk/junior)

**Miranda Francis** *Head of Junior Programmes*  
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**John Mitchell** *Performance Manager*

Six brand new operas inspired by

# ODYSSEYS

14 May at 7pm | 15 May at 3pm

Produced by the Royal College of Music  
in association with ΤέλεθειεΤ



ROYAL  
COLLEGE  
OF MUSIC

*London*

Gersth



Growing  
Wings

МЕТРОПОЛИТЕН

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Годен на одну  
поездку в одном  
направлении

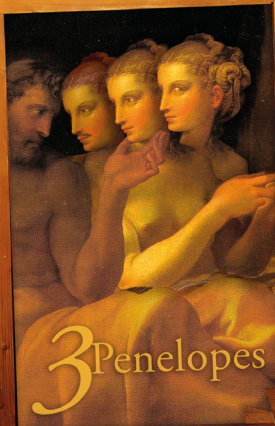
Сохраняйте билет  
до конца поездки

FLIGHTS

Dave Gibbon



MY DAYS AS A  
ZOMBIE ON EARTH



3 Penelopes



ROYAL COLLEGE OF MUSIC  
IN ASSOCIATION WITH Tête à Tête  
PRESENTS

# ODYSSEYS

**14 May and 15 May 2022**  
**Britten Theatre**

Richie Johnsen / Sam Norman Three Penelopes  
Eluned Davies / Alfie Coates Growing Wings  
Michael Hughes / Jack Crowe Gilbert Feathers  
Tymon Zgorzelski / Olga Tokarczuk / Jennifer Croft Flights  
Liam Dougherty Gerstl  
Darren Sng My Days as a Zombie on Earth

Bill Bankes-Jones director  
Timothy Burke conductor  
Sarah Jane Booth designer  
Rachel Astall lighting designer

The performance on 15 May will be live streamed at [www.rcm.ac.uk/live](http://www.rcm.ac.uk/live)

Please note that this production contains adult themes and scenes of drug use, and therefore may not be suitable for younger viewers.



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Programme details correct at time of going to print.

## TÊTE À TÊTE: THE FUTURE OF OPERA

Tête à Tête is a charity which makes extraordinary performances, often in extraordinary places, and helps others to do the same. Over the past 24 years the company has produced over 100 new operas, and supported thousands of artists to create hundreds more via Tête à Tête: The Opera Festival.

As so often, Tête à Tête paved the way for the opera sector throughout 2020 and 2021, staging the only opera in the government's pilots for the return to indoor performance in July 2020 in partnership with The Cockpit, and hosting over 50 safely delivered productions for live audiences through the pandemic.

2022 is busier than ever for Tête à Tête, with performances at the stunning Minack Theatre of David Bruce's *The Firework-Maker's Daughter*, based on the Philip Pullman book, which is then taken on tour to Prideaux Place in Padstow. In July, the company heads to the North East for performances of intergenerational participatory opera *HOME*, before heading back to London for their annual opera festival in August and September.

Follow Tête à Tête on social media or sign up to their mailing list at [www.tete-a-tete.org.uk](http://www.tete-a-tete.org.uk).

Tête à Tête is part of Arts Council England's National Portfolio. Their support, and that of trusts and foundations including The Cockayne Foundation, The Paul Hamlyn Foundation, The Nicholas Boas Trust and the Marchus Trust, enabled the company to keep supporting artists through the toughest times in 2020 and 2021.

Tête à Tête also owes a huge debt of gratitude to some hugely generous individuals:

Anthony Bolton  
Charlotte Morgan  
Elizabeth Dobson  
Jane Plumptre  
Jim Peers and Victoria Dickie  
Nicola Stanhope  
Patrick & Louise Grattan  
Peter & Fiona Espenhahn  
Peter Goff  
Phil Fortey  
Sir Anthony and Lady Cleaver  
Sir David Verey  
Sir Peter Bazalgette  
Sir Vernon & Lady Ellis  
Stephen Baister

Tête à Tête would also like to thank the further 100+ who supported their work in the past two years.

To find out how to support Tête à Tête, please visit [www.tete-a-tete.org.uk/support](http://www.tete-a-tete.org.uk/support)

### DATES FOR YOUR DIARY

#### The Firework-Maker's Daughter

21 June–1 July, Minack Theatre, Cornwall  
3 July, Prideaux Place, Padstow

#### HOME

16 July, North Shields

#### Tête à Tête: The Opera Festival 2022

15 August–11 September, London

[www.tete-a-tete.org.uk](http://www.tete-a-tete.org.uk)

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# PROGRAMME NOTES

Tête à Tête is delighted to be developing more artists with the Royal College of Music once again. It feels more important now than ever that young artists are supported and nurtured. It's also wonderful to have the Tête à Tête creative team all back in the rehearsal room alongside such promising talent. *Odysseys* is directed by Bill Banks-Jones with Tête à Tête's music director Timothy Burke conducting, and regular designer Sarah Jane Booth working her magic.



## A NOTE FROM THE DIRECTOR

It is so pleasing to see how, since *Great Expectations*, the first collaboration between Tête à Tête and RCM way back in 2012, the idea of creating new works with student composers, singers and instrumentalists has spread like wildfire through other conservatoires. It's also so pleasing to be back at it once again. It's always a magical thing to bring new works to life, and in this portmanteau format, fascinating to see how each piece changes as it gets on its feet and takes flight. Embarking with the idea of *Odysseys* in mind, each composer librettist team has taken a very different pathway, so we have a particularly varied menu for you tonight. And part of the thrill is that it's not until the pieces are both on their feet and engaging with audiences that one can really tell what is going to hit the spot. I look forward very much to discovering this along with all of you. I do hope you enjoy this adventure as much as we have!

**Bill Banks-Jones**



Above: *Pop Up Operas* at Tête à Tête: The Opera Festival.  
Credit: Claire Shovelton

Below: *Song of the Sea* at the G7 Summit.  
Credit: Ian Kingsnorth

## THREE PENELOPES

**Richie Johnsen** music  
**Sam Norman** words

Despite a questionable start, the funeral of Henry Malavoy, a distant but beloved husband and adventurous art dealer, is going rather well until Marie, a Parisian ingénue, and Ulrike, an unabashed Bavarian, cross pews. Several confrontations and revelations soon follow.

*Three Penelopes* is a short, comedic opera that explores the Homeric ideal of Odysseus' epic voyage and eventual return to his true love, Penelope. The work hinges on the premise that if one is committed to embarking on continuous, epic odysseys, then the likelihood of maintaining a conventional, monogamous love life would be irreconcilably low. *Three Penelopes* explores this idea through the prism of a funeral for an Odysseus-like figure and the consequent realisations that transpire.

Characters in order of appearance:

**Vicar** Daniel Barrett  
Yearns for the quiet life. Not likely to get it.

**Marie** Georgia Melville  
Strong French accent, strong French temper.

**Josephine** Jessica Edom-Carey  
Marie's chaperone. Also French.

**Ulrike** Katrine Deleuran  
Steamily German, questionably sane.

**Ingrid** Charlotte Kelso  
Ulrike's chaperone, and consequently Josephine's mortal enemy. Also German.

**Henry** Sam Harris  
Definitely in the coffin, nothing to see here.



**Richie Johnsen**

Richie Johnsen has composed award-winning music for film, television and theatre productions. His soundtrack for

*Ascension Chronicles* (2021) landed him the Best Score win at the Royal Wolf Film Festival, and his subsequent work for Gatton Film's *Goodnight Vienna* was nominated for Best Score at the Big Fridge Film Festival. Notable collaborations have included renowned filmmakers such as Danny Cotton, Maxime Tiberghien and Emmy Award winner Hugh Wooldridge. Johnsen is currently studying for a Masters in Composition at the Royal College of Music. Previously, he was an assistant music editor at Rocking Horse Studios and musical director for Foot on the Hill Theatre.

[www.richiejohnsen.com](http://www.richiejohnsen.com)



**Sam Norman**

Sam Norman is an internationally produced lyricist, librettist and poet originally from England. His work has been

produced and/or developed at the Lincoln Center, Rattlestick Playwrights Theater, Alleyway Theater, Irvington Theater, Hackney Empire, the Edinburgh Fringe, the Guildford School of Acting, the Keble O'Reilly Theatre and the Burton Taylor Studio, as well as on a range of podcasts. He has been a finalist for the Stiles and Drewe Best New Song Prize, the Mazumdar Short Play Prize and the Mercury Songwriting Contest, and won the national Stephen Spender Prize for Poetry in Translation. He is a graduate of Oxford University and NYU Tisch School of the Arts, where he received an MFA in Writing Musical Theatre.

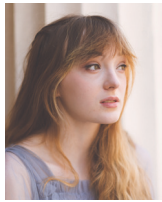
[www.samuelnorman.com](http://www.samuelnorman.com)

## GROWING WINGS

**Eluned Davies** music  
**Alfie Coates** words

**Soprano Caterpillar** Hannah Crocker  
**Father** Henry Wright  
**Sister** Denira Coleman  
**Mother** Caitlin Golding  
**Tenor Caterpillar** Daniel Gray Bell  
**Bird** Ross Fettes

*Growing Wings* is a 15-minute chamber opera composed by Eluned Davies with libretto by Alfie Coates. It follows a young caterpillar through her metamorphosis journey and the anxieties and loneliness that it ensues.



### Eluned Davies

Eluned Davies is a Welsh composer currently studying at the Royal College of Music under the tutelage of Jonathan Cole and Dai Fujikura. She has written for a variety of projects including for the geolocation app *Treephonia*, for video game *Mountain Messenger* and for pianist Victor Maslov in celebration of Tchaikovsky's 120-year anniversary.



### Alfie Coates

Alfie Coates is a London-based script editor and writer. Their script editing credits include *Sex Education* and *The Witcher: Blood Origin*.

## GILBERT FEATHERS

**Michael Hughes** music  
**Jack Crowe** words

**Dave Gilbert** Matthew Iddeson  
**Interviewer** Alysia Hanshaw  
**Abi Gilbert** Alicia Hill  
**Ronnie O'Sullivan** Maria Willis  
**Stephen Hendry** Rachel Allen

In 2019, West Midlands-born Dave Gilbert was knocked out of the Snooker World Championships in a closely fought semi-final. At this stage of his career, Dave was often cited as the greatest player to have never won a tournament. This chamber opera recounts his post-match interview and imagined events from the following summer, featuring tea bags, technique, farms, field mushrooms and haunting punditry from snooker legends.



### Michael Hughes

Michael is a composer and guitarist from Birmingham, currently studying for his Doctorate in Composition at the RCM with William Mival, Andrew Hamilton and Stephen Goss. He is supported by the Frank Bridge Studentship. Michael was recently selected for the Psappha Ensemble's 'Composing For' scheme and the 2021 Cheltenham Festival Composer Academy, and in 2010 he was a highly commended winner on BBC Young Composer of the Year. Michael's music has been broadcast on BBC Radio 3 and performed and recorded by Aurora Orchestra, Chineke! and the Fidelio Trio.



### Jack Crowe

Jack Crowe is a poet, musician and now snooker-centric librettist from Birmingham. He has made interdisciplanetary work for Verve Poetry Festival, the Royal Shakespeare Company, Apples and Snakes and Beatfreeks. He is the co-inventor of poetry and music collaboration Funkenteleky. Jack's words offer flights of fancy, but on those flights there is a buffet trolley serving meaning, duty free. He has several books out – he will take them back to the library when he has read them.

[www.jackcrowejackcrowe.co.uk](http://www.jackcrowejackcrowe.co.uk)

## FLIGHTS

**Tymon Zgorzelski** music and words  
**Olga Tokarczuk** author  
**Jennifer Croft** translation

**Annushka** Leah Redmond  
**Galina** Taryn Surratt  
**Katarina** Denira Coleman  
**Bogdan** Matthias Daehling  
**Horse** Ross Fettes  
**First Policeman** Matthew Iddeson  
**Second Policeman** Sam Harris

*Flights* is a story central to the book of the same title by Olga Tokarczuk, a Nobel Prize-winning Polish author. Annushka, on whom the story focuses, tries to escape her unhappy life with the aid of a homeless woman, Galina. The Moscow metro becomes a haven for both women and represents freedom that comes with isolating oneself from society. This dark story deals with escapism and a sense of belonging and responsibility. Jennifer Croft's brilliant translation of *Flights* has been adapted into a libretto by the composer.



### Tymon Zgorzelski

Tymon Zgorzelski is a Polish composer in his fourth year of study at the Royal College of Music, guided principally by Jonathan Cole. His music has been performed at the RCM and across London, including the Royal Academy of Art, Andrzej Panufnik's house, and in other locations such as the Orkney Islands and back in Poland. Recent compositions include *4 Variations on Haydn* for chamber orchestra and *Second Inflorescence* for string quartet. Future compositions include a piece for orchestra and a song for baritone. Tymon's studies at the RCM are supported by the Henry Wood Accommodation Trust.

## GERSTL

**Liam Dougherty** music and words

**Mathilde Schoenberg** Lucie Curé  
**Arnold Schoenberg** Matthias Daehling  
**Richard Gerstl** Dafydd Allen  
**Richard Gerstl** Henry Wright  
**Richard Gerstl** Daniel Barrett

At the turn of the 20th century in Vienna, an obscure young painter named Richard Gerstl found himself immersed in the intellectual circle of the modernist composer Arnold Schoenberg. Gerstl struggled with crippling depression, but a community of challenging thinkers initially afforded the struggling painter an invaluable artistic and social lifeline.

*Gerstl* recounts the tragic denouement of Richard Gerstl's relationship with the Schoenbergs. The painter and composer developed a deep friendship, even sharing a studio. This bond evaporated when the painter began an affair with Schoenberg's wife Mathilde in 1908. Schoenberg himself discovered the two in a compromising position, and the lovers fled to a Vienna suburb where they briefly continued the affair. Richard, excommunicated from the social circle that had been his principal source of support, took his own life at 25 years old. He is represented by three characters that correspond to three distinct self-portraits at varying stages of his life. The text is constructed from the surviving letters between the Schoenberg and Gerstl families.

The 'libretto' is not presented in a conventional operatic setting; instead, it is delivered in the form of a manipulated tape narration. The singers, ensemble, words and visuals are thus presented without hierarchy so that the audience might step inside of the minds of these individuals and draw their own conclusions about the affair.



### Liam Dougherty

Liam Dougherty (b. 1996) is an American composer whose work in contemporary music coincides with his

conceptual interests in visual art and the materiality of sound. He graduated with a Bachelors degree from the University of Michigan in 2019 where he studied history of art and visual culture in addition to composition. His scholarship in both fields fostered a compositional practice preoccupied with the nature of sound itself. This approach manifests in the form of electroacoustic concert and stage music and sound art installations. Liam lives in London where he is pursuing a Masters in Composition at the Royal College of Music, where he studies with Jonathan Cole as a Johnson Scholar.

## MY DAYS AS A ZOMBIE ON EARTH

**Darren Sng** words and music

**Zombie** Connor Dalton

**Sister** Lucy Gibbs

**Teenage Boy** Daniel Gray Bell

**Doctor** Jiyu Chen

**Judgemental Woman 1** Alysia Hanshaw

**Judgemental Woman 2** Holly Graham

**Judgemental Woman 3** Jessica Edom-Carey

Hi, I'm Darren and I'm here to spoil... I mean tell you about my opera, which tells the story of an estranged Zombie struggling to navigate an unfamiliar human world. Tired of being ostracised and desperate to be human again, he embarks on a quest to find a cure – a journey which causes him to kill almost everyone he encounters. But before you judge him, let me explain! All of these people were slain unintentionally after treating him with immense hostility. The list includes:

1. The Zombie's human sister who no longer recognises him
2. A hungry teenage boy who was terrified of his appearance
3. Several hospital staff who rejected his plea for help

It's a sad life for a Zombie, don't you think? Come on board a discovery of this curious species, which we frequently assume to be mindless killing machines, through a story of alienation, misunderstanding, and a journey towards accepting people for who they are.



**Darren Sng**

Darren Sng is a Singapore-born composer living in London, whose works span a range of genres and instrumentation including orchestral, film, electronic and multi-ethnic ensemble music. Having been talked out of writing overly ambitious music in his earlier years as a composer, Darren's current artistic direction remains ironically driven by a stubborn urge to challenge musical conventions in extreme yet meaningful ways. Darren is a recipient of the 2020 RCM Elgar Memorial Prize for Composition as well as a recent nominee at the 2020 International Pannonia Film Music Competition. He currently studies under the tutelage of Kenneth Hesketh and Dai Fujikura at the Royal College of Music.

## CREATIVE TEAM



**Bill Bankes-Jones**  
Director

Bill Bankes-Jones is the founder and Artistic Director of Tête à Tête. The company has been leading opera into the future since 1998, both through its own productions, most recently *#SongOfTheSea* as part of the G7 Arts Programme in 2021, and by hosting many others in Tête à Tête: the Opera Festival. He also continues to freelance as director, librettist, translator and dramaturg. Plans include *The Firework-Maker's Daughter* with the Minack Theatre and *HOME* in North Shields in partnership with Timothy Burke and the Royal Northern Sinfonia. Bill was awarded the British Empire Medal (BEM) 'for services to opera and diversity' in the Queen's 2020 Birthday Honours.



**Timothy Burke**  
Conductor

Timothy Burke is the Music Director of Tête à Tête. He trained at the Guildhall School of Music and Drama, the National Opera Studio and the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden, before spending four years as Chorus Master at Opera North. He has conducted for the Royal Opera House, Scottish Opera, Welsh National Opera, Opera North and English Touring Opera. Based in Newcastle upon Tyne, he is the Director of the Chorus of Royal Northern Sinfonia, winning a 2021 Royal Philharmonic Society Award for lockdown digital project *The World How Wide*. Future plans include *HOME*, a community opera in North Shields, *The Water Diviner's Tale* for Opera North and *The Flying Dutchman* for OperaUpClose.





**Sarah Jane Booth**  
Designer

Sarah Jane Booth is a set and costume designer trained on the Motley Theatre Design course, working across theatre, opera and live events.

Design credits for RCM include *Robinson Crusoe* (2019), *Frankenstein* (2018), *Crime & Punishment* (2016) and *Hogarth's Stages* (2014). Sarah has also designed many short contemporary operas for the pop-up operas at the Tête à Tête festival.

Other design credits include *If not Now* (Rochester Castle), *The Last Abbot of Reading* (Reading Abbey), *BEAM* (Aldeburgh Festival), *The Rebellious Women of Wimbledon* (touring libraries for Attic Theatre), *Dead & Breathing*, (Liverpool Unity and The Albany), *The Mrs McMoon Show* (The Egg, Bath), *A Tale of Two Cities* (Darlington Civic Theatre), *Caught* (Pleasance Theatre), *Grass* (Unicorn Theatre and national tour), *The Man Who Shot Liberty Valance* (Park Theatre), *Living Histories* (Bletchley Park), *A World Elsewhere* (Theatre 503), *The Fosterling* (Ovalhouse), *The Poet's Manifesto* (Theatre Royal Stratford East), and *The Enchanted Story Trail* (Bad Physics for RHS Wisley).

Live event and photo shoot clients include Zoella, PlayStation, Ray Ban, *Assassin's Creed Syndicate* and the Wellcome Trust.

**Rachel Astall**  
Lighting Designer

Rachel is currently working as a Production and Venue Electrician at the Royal College of Music. She completed a Master of Art in Lighting Design at the Royal Welsh College of Music and Drama (RWCMD).

Previous lighting designs include: *The Hunchback of Notre Dame*, *Company* and *Paper Sculptures Exhibition* (RWCMD), *Bully Boy* (as Designer, University of York), *Planet B*, *An Italian Straw Hat* and *Festen* (University of York).

Other Lighting Programmer credits at the RCM include: *Il mondo della luna* (2019), *Triple Bill* (2020), *Rodelinda* (2021), *The Magic Flute* (2021) and *Hansel and Gretel* (2021).

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**Lighting Designer**  
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## PERFORMERS



### Dafydd Allen

Baritone Dafydd Allen is a postgraduate student at the Royal College of Music studying with Brindley Sherratt. He is a Dr Martin Schwartz Scholar supported by the Cuthbert Smith Scholarship and supported by the Ryan Davies Memorial Fund. He is a frequent prize winner in the Urdd Eisteddfod and National Eisteddfod of Wales. He played the role of Masetto in *Don Giovanni* for Opra Cymru, Speaker in *The Magic Flute* for RCM's Opera Studio and the role of William Minnock in the world premiere of *Madeleine* by David Hackbridge Johnson with Surrey Opera.



### Rachel Allen

Canadian soprano Rachel Allen is praised for bringing 'great tenderness' and 'seductive power' to her singing (*Opera Going Toronto*). A postgraduate student at the Royal College of Music studying with Alison Wells and Simon Lepper, Rachel is generously supported as a Robert Anderson Award Holder and by the British Columbia Arts Council. Her operatic repertoire includes Susanna (*Le nozze di Figaro*) with the Victoria Conservatory of Music, Bellezza, Semele and Seconda Hora (*L'Egisto*) with Hampstead Garden Opera, Morgana (*Alcina*) with Ensemble OrQuesta at the 2021 Grimeborn Opera Festival and Agnès (*Written on Skin*) and Adele (*Die Fledermaus*) in RCM Opera Scenes.



### Daniel Barrett

23-year-old Daniel Barrett is a baritone from Glasgow. He is in his first year on the Masters course at the Royal College of Music and studies with Russell Smythe. Daniel is delighted to be a Drapers' de Turckheim Scholar and a Drake Calleja Trust Scholar. Daniel is also an associate artist with the Josephine Baker Trust and a Samling Artist. In January 2022, Daniel won First Prize at the RCM's Lieder Competition, claiming the Ted Moss and Bertha Taylor-Sach Prize. He has since also claimed Third prize in the Brooks-van der Pump English Song Competition, held in the Britten Theatre at the RCM.



### Jiyu Chen

Tenor Jiyu Chen Jiyu Chen was born in Wenzhou, China. He is currently studying at the Royal College of Music, where he is the Tiong Kiu King Scholar. Honours and awards include First Prize at the 17th American Classical Singer International Vocal Competition, and the Gold Award at the Wenzhou Young Singer Vocal Competition. Previous operatic roles include Tamino in Mozart's *The Magic Flute* (Zhejiang Conservatory Vocal and Opera Department) and Belfiore in Mozart's *La finta giardiniera* (RCM Opera Scenes).



### Denira Coleman

Denira Coleman is currently the Rhoddy Voremberg Scholar at the RCM, studying under the tutelage of Sarah Tynan. She received her undergraduate degree specialising in Opera at the University of Cape Town. Denira has performed numerous roles, such as Servilia in *La clemenza di Tito* and Despina in *Così fan tutte* with AGL Opera and Opera in Darling. With Cape Town Opera she performed Bessie in *Bessie: The Blue-Eyed Xhosa*, Papagena in *Die Zauberflöte* and Giulietta in *I Capuleti e i Montecchi*. Internationally, Denira has performed Suor Genovieffa in Puccini's *Suor Angelica* in Italy, and understudied the role of Pamina in Berlin Opera Academy's production of *Die Zauberflöte*. This year Denira filmed the role of Flavio in *Rodelinda* with the RCM Opera Studio.



### Hannah Crocker

British soprano Hannah Crocker is currently in her second year of her Master of Performance degree at the Royal College of Music, studying under Amanda Roccroft. She is a Theo Max van der Beugel Scholar and is supported by the Josephine Baker Trust. Following her undergraduate studies, Hannah was awarded the Director's Prize of Excellence in Voice from Trinity Laban, representing the vocal faculty in their Gold Medal Competition last year. Her most recent operatic engagements include Mab in Jonathan Dove's *The Enchanted Pig* and the title role in Handel's *Theodora* in RCM Opera Scenes.



### Lucie Curé

French-born British mezzo-soprano Lucie Curé is a Masters student at the RCM, studying under Sally Burgess. She was Their Serene Highnesses Dr Prince Donatus and Princess Heidi Von Hohenzollern Scholar (2020/2021) and is currently the Bruce-Payne Vaseppi Scholar (2021/2022). Previous roles include Dorabella in *Così fan tutte*, Lazuli in *L'étoile*, Second Witch and Second Lady in *Dido and Aeneas*, Flora in *La traviata*, Giustina in *Il Flaminio*, Second Lady in *The Magic Flute* and Mère Marie in *Dialogues des Carmélites*. She sang her first Cherubino in *Le nozze di Figaro* last month. At the RCM, she performed extracts of Concepción in *L'heure espagnole* and Dinah in *Trouble in Tahiti*. In 2021, she played the main role in the film *X14* directed by Delphine Kreuter, to be released in 2023.



### Matthias Daehling

Matthias Daehling is a German countertenor currently studying for a Masters degree at the Royal College of Music with Sally Burgess. He is a Peter and Sheila Bennett Scholar supported by the Henry Wood Accommodation Trust. In June 2021, he graduated from his undergraduate studies at the Hochschule für Musik und Theater Hamburg, where he studied with Mark Tucker. In October 2021, Matthias gave his stage debut in a new production of Shostakovich's *The Nose* at the Bayerische Staatsoper Munich. Matthias participated in several masterclasses given by Michael Chance, Daniel Taylor, Ian Partridge, Lynne Dawson, Deborah York and Philippe Jaroussky.



### Connor Dalton

American baritone Connor Dalton made his operatic debut with the Vienna Summer Music Festival, performing the leading role of Knight in the world premiere of Paul Richards' opera *The Loathly Lady*. He is currently studying at the RCM for a Master of Performance in Vocal Performance with Peter Savidge, where he is a Martin Harris Scholar. He holds a Bachelor of Music in Vocal Performance from Mars Hill University. Connor has appeared in several RCM Opera Scenes programs, with roles including Count Almaviva (*Le nozze di Figaro*), Papageno (*Die Zauberflöte*), Marcello (*La bohème*), Don Giovanni (*Don Giovanni*). Concert work includes the baritone solos in Faure's Requiem, Vaughan Williams' *Fantasia on Christmas Carols*, and Brahms' *Neue Liebeslieder*.



### Jessica Edom-Carey

British soprano Jessica Edom-Carey is currently studying for her Masters at the Royal College of Music as a Keith Poole Award Holder, under the tuition of Tim Evans-Jones. She enjoys working with a broad range of music and has performed as a soloist at many major venues including Royal Albert Hall, Royal Festival Hall and St Paul's Cathedral. Jessica's favourite art form is opera, and most recently she was involved with Random Opera's productions of *L'elisir d'amore* and *Suor Angelica*, in which she took the role of La Cercatrice.



### Ross Fettes

Ross Fettes is a bass-baritone studying for a Master of Performance at the Royal College of Music, studying under Brindley Sherratt. Ross has been awarded the Douglas and Hilda Simmonds Scholarship, which is supported by the Henry Wood Accommodation Trust, and is a Josephine Baker Trust Scholar. Previously, he studied for his Honours Degree at the Royal Conservatoire of Scotland with Iain Paton. He performed in *Amadeus* and *the Bard* with Scottish Opera, with the *Edinburgh Reporter* praising his 'satisfyingly resonant sound'. Ross will be performing the role of Superintendent Budd in St Paul's Opera's upcoming production of *Albert Herring* in July 2022.



### Lucy Gibbs

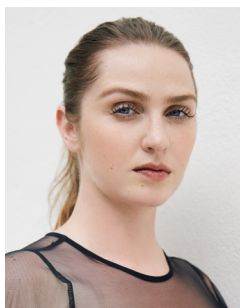
Mezzo-soprano Lucy Gibbs made her professional debut at Snape Maltings Concert Hall aged 15. Lucy is a Robert Lancaster Scholar at the RCM, studying for her Master of Performance with Patricia Bardon. She previously trained at Chetham's School of Music, where she won the T E Drane Prize for Vocal Music, and went on to read Music at Merton College, Oxford. Lucy was a member of Genesis Sixteen in 2020/21. Recent performances include Handel's *Messiah* with the Crowborough Choral Society and Nevill Holt Opera. Future engagements include covering the role of 'Older Woman' in the RCM Opera Studio's summer 2022 production of Jonathan Dove's *Flight*.





### Caitlin Golding

Caitlin Golding is a mezzo-soprano based in London. Her operatic roles to date include Dido (Purcell's *Dido and Aeneas*), Cesare (Handel's *Giulio Cesare in Egitto*), The Witch (Humperdinck's *Hänsel und Gretel*), The Old Lady (Bernstein's *Candide*), and Carmen (Bizet's *Carmen*). Recent solo performances include Rachmaninoff's *All-Night Vigil*, Szymanowski's *Stabat Mater*, Handel's *Messiah* and Rossini's *Petite messe solennelle*. Caitlin was a 2019 Waterperry Opera Festival Young Artist where she created the role of 'Isaac' in a new staged production of Benjamin Britten's *Abraham and Isaac*. She studies voice with Sally Burgess at the Royal College of Music.



### Holly Graham

Holly Graham was Elton John Scholar at the Junior Royal Academy of Music, and transferred to the RCM for undergraduate studies. She continues her Masters studies as a Richard Silver Award Holder. Operatic roles in Handel include Atlanta in *Handel's Serse* and Oberto in *Alcina*. Previous appearances in the Britten Theatre include 'Laetitia' from Menotti's *The Old Maid and The Thief*, Marie from Lortzing's *Zar und Zimmerman*, Susanna from Mozart's *Le nozze di Figaro* and Zerlina from *Don Giovanni*. Upcoming performances include Zerlina in Opera Co-Pro's production of *Don Giovanni* at the Italian Institute in Belgrave Square.



### Daniel Gray Bell

British tenor Daniel Gray Bell received his undergraduate from the Royal College of Music and is currently pursuing a Master of Performance at the RCM under the tutelage of Justin Lavender. He is a Mason Award Holder, supported by the Leverhulme Arts Scholarship. Daniel is also supported by the Christchurch Drill Hall Charity Trust and the Denne Gilkes Memorial Fund. Operatic roles include First Boy and Second Teacher (*The Magic Flute*/RCM International Opera Studio), Oronte (*Alcina*/Saluzzo Opera Academy) and Lensky (*Eugene Onegin*/Bath Opera). Daniel will be joining the Royal Conservatoire of Scotland Alexander Gibson Opera Studio this September.



### Alysia Hanshaw

Alysia Hanshaw is a soprano from North Yorkshire. She is a graduate of the Royal Northern College of Music and is currently studying for a Masters at the RCM with Sarah Tynan as a Leverhulme Arts Scholar. Past opera roles include Soeur Constance in *Dialogues des Carmélites* (RCM Opera Scenes), Susanna in *Le nozze di Figaro* (RNCM Opera Scenes), La Princesse in *L'enfant et les sortilèges* (MUMS Opera) and The Dew Fairy in *Hänsel und Gretel* (Leeds Youth Opera). In 2019, Alysia took part in a residency at Opera North with director, Jo Davies, working on the role of Tytania in Britten's *A Midsummer Night's Dream*.



### Sam Harris

Sam Harris is a British tenor, currently completing his undergraduate studies in vocal performance at the RCM with Peter Savidge, as a Baring Foundation Award Holder. Sam's operatic roles have included First armed man, *The Magic Flute* (RCM), and Don Eusebio, Rossini's *L'occasione fa il ladro* (British Youth Opera). This summer, he will sing Cecco in Haydn's *Il mondo della luna* with Bampton Classical Opera. Sam was a choral scholar at New College, Oxford. He spent three years as a member of the contemporary a cappella group Out of the Blue, touring internationally. He is a regular member of the choir of St. Paul's, Knightsbridge.



### Alicia Hill

Alicia is in the final year of her Masters at the RCM and is a Helen Marjorie Tonks scholar. She graduated from the University of Nottingham with a first-class degree in Music and Philosophy. Alicia is committed to bringing opera to a wider audience and was awarded a grant to run a free holiday club for children who would not typically be exposed to classical music on a housing estate in Derbyshire. Last year, Alicia performed in several concerts for the Richmond and Kew Societies. This summer, she will be performing the role of Mimi in City of Manchester Opera's *La bohème*.



### Matthew Iddeson

Matthew is currently a Masters student studying under Brindley Sherratt at the Royal College of Music, where he is a Sir John Stratton Scholar supported by Douglas and Hilda Simmonds Scholarship. Alongside, he is kindly being supported by The Friends of Music in Winchester and The Christes Hospital School Foundation Winchester. Matthew's musical education began as a choral scholar at The Pilgrims' School in Winchester as a Quirister for Winchester College. He later was a member of the Royal Academy of Music's Junior Department for three years, before progressing onto the senior Academy for his undergraduate degree.



### Charlotte Kelso

Charlotte Kelso is an Australian soprano in her second year of a Master of Performance at the Royal College of Music, where she is an RCM Scholar studying under the tutelage of Peter Savidge and Joseph Ramadan. She is kindly supported by the Friends of State Opera South Australia. This summer, Charlotte looks forward to participating in the Institute for Young Dramatic Voices in Nevada, studying on the American Wagner Project under Dolores Zajick and Luana DeVol. Her position is sponsored by The Wagner Society of Washington DC.





### Georgia Melville

Australian soprano Georgia Melville is in her first year of a Master of Performance at the RCM, where she is supported by the Mike Rimmer Scholarship and the Josephine Baker Trust. Georgia was recently named a winning finalist in the Joan Sutherland and Richard Bonyngé Foundation's 2021 Bel Canto Award. Performed operatic roles include Arminda (*La finta giardiniera*), Pamina (*Die Zauberflöte*) and Rosalinde (*Die Fledermaus*). Georgia was a 2020/2021 Artist with Melba Opera Trust. A Sydney Conservatorium of Music graduate, Georgia was awarded High Distinction in her Graduate Diploma (Opera) and Bachelor of Music (Performance).



### Leah Redmond

Irish soprano Leah Redmond is in the final year of her Masters degree at the Royal College of Music, London where she is the Rose Williams Scholar studying under Sarah Tynan and Caroline Dowdle. Prior to this, she graduated from the Royal Irish Academy of Music with First-Class Honours. Leah is a Mozart Singing Competition semi-finalist and looks forward to joining Wexford Festival Opera's Young Artist Programme 'The Wexford Factory' for the 2022/23 season where she will perform the role of Griselda in Alma Deutscher's *Cinderella*.



### Katrine Deleuran

Danish soprano Katrine Deleuran is a postgraduate student and a Spiller Award Holder at the Royal College of Music, studying with Rosa Mannion and Caroline Dowdle. Ms Deleuran holds two Bachelors degrees, one from The Royal Danish Academy of Music and one from the University of Copenhagen in Musicology with elective in Gender Studies. Together with her duo partner, Katrine is a Leeds Lieder 2022 Young Artist and took part in the festival this April. This summer, Katrine is looking forward to performing the role of Getrude (*Hänsel und Gretel*) at both Verbier Festival Academy's Atelier Lyrique and Berlin Opera Academy.



### Taryn Surratt

Taryn Surratt is a lyric mezzo-soprano from Houston, Texas. She is in her second year of Masters study at the RCM, studying under Dinah Harris. Taryn received her Bachelors in Music Education from Stephen F. Austin State University and is an alumna of Houston Grand Opera's Young Artist Vocal Academy. This June, Taryn will portray Second Woman and Second Witch in All Aboard Opera's production of *Dido and Aeneas* (reimagined as *Dido*). Past roles include Third Boy in RCM's production of *The Magic Flute* and *Hänsel* in Manhattan Opera Studio's production of *Hänsel und Gretel*. Taryn is an RCM Award Holder, Presser Award Scholar, Cole Scholarship recipient, and SFA Regents scholarship recipient.



### Maria Willis

Maria Willis is a Sheila Saam Memorial Scholar and Josephine Baker Trust Scholar studying for a Master of Performance with Patricia Bardon and Caroline Dowdle. Last year, Maria graduated from Trinity Laban attaining a first-class BMus (Hons) degree and the TCL Silver Award for the vocal department. Performance highlights include singing as a Young Artist at Waterperry Opera Festival in 2021, joining Nicky Spence, Jess Dandy and Dylan Perez as a member of the trio in Janáček's *The Diary of One Who Disappeared*, and performing the role of Nada in Ana Sokolović's *Svadba* at the Queen's House, Greenwich.



### Henry Wright

Henry Wright is a baritone from Sydney, Australia, and a graduate of the Sydney Conservatorium of Music. He is in his first year of a Master of Performance at the RCM, where he is a Sussex Scholar and Drake Calleja Trust Scholar. In 2019, Henry joined the Lyric Opera Studio Weimar to perform roles in *Die Zauberflöte* and *Die Fledermaus*. Henry frequently performs as a soloist in concert, with past appearances including Rossini's *Stabat Mater* with Willoughby Symphony Orchestra. In 2021, he was a Pacific Opera Young Artist, performing the roles of Junius in Britten's *The Rape of Lucretia* and Pizzaro in Beethoven's *Fidelio*. Henry is honoured to be supported by Kay van Norton Poche.



JONATHAN DOVE'S

# FLIGHT

28 & 30 JUNE | 2 & 4 JULY

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this programme please recycle it

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Friday 20 May, 12.30PM

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**Oliveros** In Consideration of the Earth  
(1932–2016)

3'

**Ucheena Cohen-Shah** trumpet

**Levent Altuntas** (b 1994) 3 Bagatelles for Baroque Ensemble  
*i Strathspey*  
*ii Bransle*  
*iii Karsilamas*

8'

**Hannah Parry** recorder  
**Ucheena Cohen-Shah** trumpet  
**Ellena Teal** trumpet  
**Pablo Tejedor Gutierrez** baroque cello  
**Yihan Zhao** piano

**Jack Ledger-Dowse** Folk Suite for Three Winds  
(b 2002) *i Hot Asphalt*  
*ii A Dying Rebel*  
*iii The Boys from County Cork*

7'

**Chelsea Becker** oboe  
**Alice Dilley** clarinet  
**Aidan Campbell** bassoon

**Brahms** Clarinet Quintet in B minor op 115  
(1833–1897) *i Allegro*  
*ii Adagio*

23'

**Jasper Perry** clarinet  
**Daniela Guillen Garcia** violin  
**Natasha Humphries** violin  
**Elise Pettersen Watten** viola  
**Carolina Lopez Del-Nero** cello

## Upcoming Events

### CHAMBER ESSENTIALS: SATELLITES

Wednesday 22 June, 6pm

Performance Hall

'In space, the seemingly simple idea of standing still becomes a complex notion...', RCM chamber musicians present an evening of otherworldly music inspired by Visiting Professor Garth Knox's *Satellites*, a piece which demonstrates the virtuosic capabilities of the string quartet.

Christopher Bond's energetic piece for lower brass, *Equinox*, depicts the twice-yearly occasion when the earth's axis results in an equal amount of day and night, while Judith Weir's *Airs from Another Planet* imagines futuristic space colonisers marooned on a distant planet.

Repertoire to include:

**Christopher Bond** Equinox

**Judith Weir** Airs from Another Planet

**Garth Knox** Satellites

**John Griffith** New work (world premiere)

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.





*RCM Vocal and Opera  
Faculty presents...*

# OPERA SCENES

5.30pm | 20 May 2022

Britten Theatre

Director Saffron van Zwanenberg

Conductor Gary Matthewman

Pianist Leanne Singh-Levett

# Production Team

*Director*

Saffron van Zwanenberg

*Conductor*

Gary Matthewman

*Pianist*

Leanne Singh-Levett

*Lighting*

Dan Miller

*Costume Designer / Supervisor*

Laura Pearse

*Stage Management*

Jessica McGarry

*Costume Assistants*

Zoe Hammond

Sesselja Fanneyjardottir

*Set and Props*

Britten Theatre Workshop

*Page-turner*

Xiyuan Xiao

# The Old Maid and the Thief

MENOTTI

Laetitia	Aimee de Havas
Miss Todd	Shanshan Li
Miss Pinkerton	Emily Chapman
Bob	Charlie Baigent

This one act opera was written for radio.

"Old maid", Miss Todd, is a busybody in her small town. Though she is of high standing in her community, her love life has been barren for over forty years. Her housemaid Laetitia is a young, catty eavesdropper who is wary of becoming an Old Maid like her employer. Bob, a wanderer, comes to Miss Todd's door one afternoon. Enamoured by his beauty they convince Bob to stay by promising him more food and accommodations without any cost, and Bob remains in their house, as Miss Todd's "cousin Steve".

Miss Todd goes on to believe that Bob is an escaped convict and becomes convinced that the only way to keep him with her is to leave money for him to steal around the house, after a while she is forced to steal money from her neighbours to keep up this pretence.

Eventually Bob, sick of the confinement decides to leave, the women ask him what they can do to make him stay and he asks for "something to drink".

In this scene Miss Todd and Laetitia break into a liquor store and steal bottles of booze for him, unfortunately also attacking the shop keeper when they are nearly discovered.

The town gossip Miss Pinkerton is full of the news the next day with the added problem for Miss Todd that the town is hiring a detective to get to the bottom of all of the thefts....

# Le nozze di Figaro

MOZART

Susanna	Ceferina Penny
Figaro	Charlie Baigent

In order to tease and torment the hiding Figaro, paying him back for thinking Susanna is cheating on him with the Count, Susanna urges the Count to come quickly to her for their secret liaison, in full knowledge that Figaro can hear her.



# Don Giovanni

## MOZART

Donna Anna	Moloko Letsoalo
Donna Elvira	Maddie Boreham
Don Giovanni	Sam Hird
Don Ottavio	Raffaele Johannes Antonaglia
Zerlina	Ceferina Penny

Don Giovanni has arranged things so he can be alone with Zerlina, but Donna Elvira interrupts the seduction and "saves" Zerlina.

Donna Anna and Don Ottavio arrive, to enlist Giovanni's help to find the Commendatore's killer. Elvira's denunciations of Don Giovanni stir their suspicions, but he tells them Elvira is mad.

# Pelléas et Mélisande

## DEBUSSY

Pelléas	Patrick Owston
Mélisande	Emilia Utter

Pélleas is beguiled by his brother's mysterious new wife and wonders how she feels about him.

In this scene on a hot summer day. Pelléas has led Mélisande to one of his favourite spots, the "Blind Men's Well". People used to believe it possessed miraculous powers to cure blindness but since the old king's eyesight started to fail, they no longer come there. Mélisande lies down on the marble rim of the well and tries to see to the bottom. Her hair loosens and falls into the water. Pelléas notices how extraordinarily long it is. He remembers that Golaud first met Mélisande beside a spring and asks if he tried to kiss her at that time but she does not answer. Mélisande plays with the ring Golaud gave her, throwing it up into the air until it slips from her fingers into the well. Pelléas tells her not to be concerned but she is not reassured. He also notes that the clock was striking twelve as the ring dropped into the well. Mélisande asks him what she should tell Golaud. He replies, "the truth."

L'egisto

CAVALLI

Belezza                      May Abercrombie

Voluptia                     Zixin Tang

Amor                         Laura Mekhail

Venere                      Amelia Langley

A tale from Greek mythology which tells the story of two pairs of lovers whose lives have been tampered with by the gods. Egisto is one of the lovers and Apollo's grandson and this means he is out of favour with Venus, and therefore her son Cupid, who wants to get at Apollo. They spitefully try and make sure that Egisto after a long story of separation cannot be reunited with his lover, Climene. In this scene we are in the Palace of Venus and the goddesses of Beauty and Pleasure are entertaining themselves with Cupid, making light of mortals suffering. Venus arrives unhappy to see them having fun when Egisto has escaped her "laces" and enlists Cupid to help her get revenge which he agrees to do leaving Venus being soothed by the Goddesses.

The Merry Wives of Windsor

Nicolai

Ann                          Henna Mun

Fenton                      Sam Harris

Slender                     Ning Su

Caius                        Charlie Baigent

Young lovers Ann and Fenton are meeting in secret so that Ann's parents, who disapprove of the penniless Fenton, don't find out.

Her parents each have a preferred suitor, her Father favours Slender, a rich and foolish man, not very bright, he keeps a notebook with good lines to use on women. Her Mother prefers the short tempered, easily offended Dr Caius.

Ann and Fenton don't realise that her other suitors are in fact hiding nearby and overhear everything.

# The Merry Widow

LEHAR

Valencienne

Moloko Letsoalo

Camille

Ning Su

The Pontevedrian ambassador, Baron Mirko Zeta, is giving a ball at the embassy. He's pleased when he sees his young wife, Valencienne, flirting with Camille de Rosillon, a young Frenchman, assuming she's trying to win French support for Pontevedro. In fact they are having a passionate affair. Valencienne realising her life will be very difficult if discovered has a plan to marry Camille off to someone else to also make him "respectable" as she is, but he is not at all happy with this idea.

# Così fan tutte

MOZART

Dorabella

Zixin Tang

Guglielmo

Patrick Owston

Having been accepted in their disguises as Albanians the suitors try to win over the two sisters. Fiordiligi has gone off for a stroll with Ferrando leaving Guglielmo to court Dorabella. Dorabella yields to his declaration of love and he is able to remove the locket bearing Ferrando's picture and replace it with his own, a heart.

# The Merry Wives of Windsor

NICOLAI

Frau Fluth

Ava Dodd

Herr Fluth

Sam Hird

Herr Fluth is enraged following a visit to Falstaff, where, disguised as a Herr Bach, he has persuaded Falstaff to brag about his affairs, including according to Falstaff the one he is having with his wife, Frau Fluth.

A very jealous and passionate man, he is determined to surprise them in the act. Thankfully Frau Fluth receives a tip off from her friend and decides against hiding Falstaff in the laundry basket on this occasion, instead getting Frau Reich to disguise him and hide him upstairs.

Herr Fluth is obsessed with finding Falstaff but is thwarted by his quick-thinking wife.

# The Rape of Lucretia

BRITTEN

Lucretia

Amber Reeves Pigott

Bianca

Olivia Carstairs

Lucia

Emily Rooke

Female chorus

Jess Lawley

Loyal wife Lucretia and her servants await the return of her husband, Collatinus, who is away at war. The atmosphere in the house is close and laden with foreboding as the women wait with only household tasks to distract them. With no protector and living in a self-imposed isolation to protect herself, Lucretia's state of mind becomes increasingly fragile. Female chorus bears witness with a heavy sense of foreshadowing of what is to come.

# Dardanus

## RAMEAU

Teucer	Charlie Baigent
Venus	Eyra Norman
Dardanus	Sam Harris
Iphise	Emily Chapman

Iphise is in love with Jupiter's son Dardanus, who proves to be the sworn enemy of her father Teucer, King of Phrygia. The king looks forward to Anténor's forthcoming victory, the reward for which will be Iphise's hand, but Dardanus triumphs over Teucer's army.

Even as a prisoner, Teucer remains inflexible and refuses to bless Dardanus's marriage with his daughter.

In this scene hero has put his weapon into the king's hands for him to decide their fate. Teucer finally yields, and Venus descends from heaven to celebrate the lovers' union.

# Little Women

## ADAMO

Jo	Caitlin Golding
Amy	May Abercrombie
Beth	Amelia Langley
Meg	Rebekah Scamp
Laurie	Matt Curtis

In the first of a series of flashbacks from Jo's point of view the four Marsh sisters and Laurie are holding a meeting of the Barristers' Club, with much mock ceremony. Jo is protective of Beth, who has been ill. Meg's mind is on her developing relationship with Laurie's tutor, Mr Brooke and Amy's mind and eye is turned firmly towards Laurie, to his discomfort as he much prefers Jo. The game involves making statements of "Truth or Fabrication" with some telling answers.

# La Fille du régiment

DONIZETTI

Marie

Emilia Utter

Tonio

Chris Mosz

Tyrolean Tonio has fallen in love with French army mascot, adopted by the regiment when she was abandoned as a baby, Marie, despite their countries being at war. He declares his love for her not entirely expecting the spiky reaction he gets, but eventually Marie softens her stance and accepts that she loves him too.

# Dialogues des Carmélites

POULENC

Blanche

Daniela Popescu

Chevalier

Raffaele Johannes Antonaglia

Mère Marie

Eyra Norman

The opera tells a fictionalised version of the story of the Martyrs of Compiègne, Carmelite nuns who, in 1794 during the closing days of the Reign of Terror during the French Revolution, were guillotined in Paris for refusing to renounce their vocation.

In this scene Blanche's brother, the Chevalier de la Force, arrives to announce that their father thinks Blanche should withdraw from the convent, since she is not safe there (being both an aristocrat and the member of a religious community, at a time of anti-aristocracy and anti-clericalism in the rising revolutionary tides). Blanche refuses, saying that she has found happiness in the Carmelite Order. Later she admits to Mother Marie that it is fear (or the fear of fear itself, as the Chevalier expresses it) that keeps her from leaving.

# The Turn of the Screw

## BRITTEN

Governess                      Holly Teague

Quint                              Sam Harris

Miles                              Emily Rooke

At the end of the opera the Governess confronts Miles alone. As she questions him, the ghost of Quint pressures Miles not to betray him. Hysterical, Miles confesses that he took the letter. The Governess demands to know who put Miles up to it. Miles blurts out Quint's name. At the mention of his name, Quint's ghost vanishes and Miles falls dead on the floor. A weeping Governess cradles the dead child in her arms, her grief is overwhelming her.

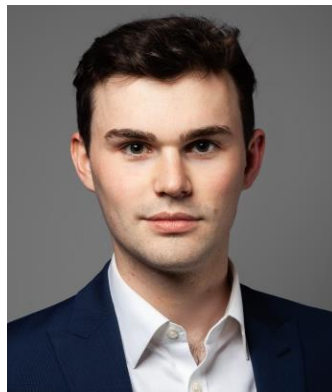
## CAST



May Abercrombie



Raffaele Johannes  
Antonaglia



Charlie Baigent



Madeline Boreham



Olivia Carstairs



Emily Chapman



Matt Curtis



Aimee de Havas



Ava Dodd



Sam Harris



Sam Hird



Caitlin Golding

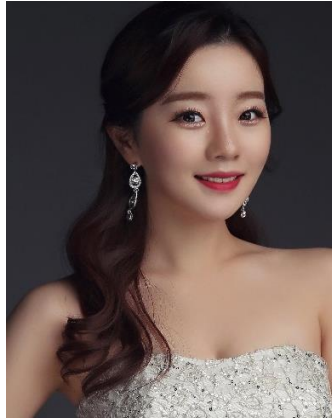


Jess Lawley





Amelia Langley



Ellie Lee



Moloko Letsoalo



Shanshan Li



Laura Mekhail



Chris Mosz



Henna Mun



Eyra Norman



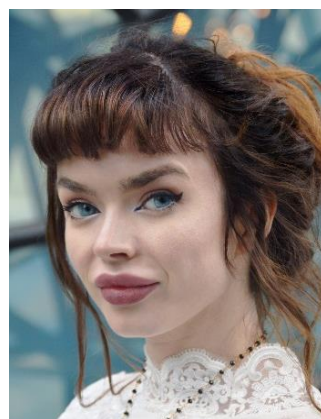
Patrick Owston



Ceferina Penny



Daniela Popescu



Amber Reeves-Pigott



Emily Rooke



Ning Su



Yumi Sako



Rebekah Scamp



Zixin Tang



Holly Teague



Emilia Utter

# Saffron van Zwanenberg

## *Director*

Saffron van Zwanenberg is an Associate of the Royal College of Music graduating from the Opera Course with distinction and as the Rosemary Bugden Junior Fellow.



Since 2009 she has been the Artistic Director at Jackdaws Music Education Trust alongside which she maintains a successful directing career, directing shows at the RCM and the RAM, for Garden Opera, the Cochrane Theatre in Holborn, as well as very diverse projects for Mid Wales Opera, ENO Baylis, and award winning productions for Jackdaws.

# Gary Matthewman

## *Conductor*

Gary Matthewman began to conduct professionally in 2018, building on his fifteen years' experience working at the highest international level as a song pianist and répétiteur. As pianist, he appears regularly in recital at Wigmore Hall, and his performances abroad include Carnegie Hall New York, Musikverein Vienna, Philharmonie Paris, Bolshoi Moscow, and in Toronto, Hong Kong, Melbourne and Sydney. His recital partners have included Dame Kiri Te Kanawa, Sumi Jo, Ailyn Pérez, Louise Alder, Kate Lindsey, Joyce DiDonato, Mark Padmore, Roderick Williams, Sir Thomas Allen, Sir Simon Keenlyside and Matthew Rose.



As a conductor focused on opera and vocal repertoire, Gary's recent performances include Donizetti Roberto Devereux for Chelsea Opera Group, Argento's Postcard from Morocco for the Dutch National Opera Academy, Fauré Requiem and Handel Messiah with the Orion Orchestra (of which he was Artistic Director 2019-2022) and the Choir of King's College London, and Britten War Requiem (chamber orchestra) for Cleveland Philharmonic Choir. He has been engaged as assistant conductor by Glyndebourne (Stravinsky The Rake's Progress and Donizetti L'elisir d'amore), La Monnaie Brussels (Britten The Turn of the Screw), the late Sir Graham Vick's Birmingham Opera Company (Shostakovich Lady Macbeth of Mtsensk and Wagner Das Rheingold) and Cape Town Opera (Puccini La bohème). He is a vocal repertoire coach for the Royal College of Music, and for the Jette Parker Young Artists at the Royal Opera, Covent Garden.



# UPCOMING EVENTS

## IN THE RCM VOCAL FACULTY

### SUMMER TERM 2022

#### *Jonathan Dove Flight*

7:00pm | 28, 30 June, 2, 4 July | Britten Theatre

**Michael Rosewell** conductor

**Jeremy Sams** director

**Nicky Shaw** designer

Acclaimed director Jeremy Sams presents a new production of Jonathan Dove's breakthrough opera – a portrait of the human experience in the least likely of operatic settings.

A refugee and an immigration officer, a diplomat and his pregnant wife, an older woman awaiting her younger fiancé, and a married couple in a rut – this somewhat motley crew are brought together as they wait for a delayed flight. As a storm rages overhead, the passengers' stories unfold around the refugee who is stranded there. This poignant story is based on the experiences of Iranian refugee Mehran Nasser, who would also inspire Steven Spielberg's *The Terminal* six years later.

Written for Glyndebourne in 1998, *Flight* catapulted Jonathan Dove to international renown and has been staged around the world. With episodes to make you laugh out loud and moments for serious reflection, *Flight* underscores the differences between us – and the sense of humanity that connects us all.

Tickets £20, £40, £60, £10 under 35

Find other events at [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

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# RCM AT ST. MARY ABBOTS

Friday 20 May, 1.05pm

## RCM AT ST. MARY ABBOTS

Friday 20 May, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>Rachmaninov</b>	Etudes-Tableaux op 39	12'
(1873–1943)	ii <i>Non Allegro</i>	
	iii <i>Allegro molto</i>	

**Adrian Henke** piano

<b>Liszt/Schubert</b>	Frühlingsglaube, Ständchen von Shakespeare	9'
(1811–1886)		

**Jack Campbell** piano

<b>Mendelssohn</b>	Piano Trio no 1 in D minor	10'
(1809–1847)	i <i>Molto allegro agitato</i>	

**Abbie Chan** violin

**Pei Xie** cello

**Chun Hui** piano

<b>Khachaturian</b>	Trio for violin, clarinet and piano in G minor	16'
(1903–1978)	i <i>Andante con dolore, con molto espressione</i>	
	ii <i>Allegro</i>	
	iii <i>Moderato</i>	

**Raphael Froissart** clarinet

**Lucilla Mariotti** violin

**Xiyuan Xiao** piano

## **Adrian Henke**

The German Pianist Adrian Raphael Henke always felt the strong desire to enchant his listeners with the glory and power of classical music created by genius grandmasters to transform and enrich our lives and to shape human culture. He is currently a student at the Royal College of Music in London, studying with professor Dimitri Alexeev as a Ruth Keattch Piano Scholar.

At the age of twelve he made his orchestral debut with Gershwin's Rhapsody in Blue. Fascinated by Chopin, he played solo recitals with Chopin programs including Etudes op. 25 as well as the first piano concerto in E-minor.

Until July 2021 he studied with Prof. Elza Kolodin at the Musikhochschule Freiburg in Germany.

## **Jack Campbell**

Jack Campbell is passionate about creating vivid, emotional performances and merging composition and piano performance. Jack is supported by the Henry Wood Accommodation Trust.

Jack was a semi-finalist of the George Enescu piano competition 2020/21, where he had the chance to perform in the Romanian Athenaeum in Bucharest. In BBC Young Musician 2016, he won the keyboard category and received the Walter Todds Bursary. He has also appeared at the Karlskrona International Piano Festival, Sweden, and the Austrian Cultural Forum in London.

## **Mendelssohn Trio**

Abbie is currently in her first year studying violin at the Royal College of Music under Radu Blidar. Peixuan is currently a second year undergraduate student in Royal college of music studying under professor Amanda Truelove. Max Hui Chun is currently in his first year at the Royal College of Music studying piano with Alexander Romanovsky.

## **Khachaturian Trio**

The Trio is composed by Lucilla Rose Mariotti Banwell at the violin, Raphael Froissart at the clarinet and Xiyuan Xiao at the piano. Lucilla Rose, born in 2001, is studying the first year of MPerf with Mark Messenger at RCM in London, where she is an Anne & Brian Wadsworth Scholar. Raphael is studying the third year of Bachelor at RCM with Richard Hosford and Timothy Lines. Xiyuan Xiao is studying Collaborative Piano in the second year of Master with Simon Lepper.



## Upcoming Events

### CHAMBER ESSENTIALS: SATELLITES

Wednesday 22 June, 6pm

Performance Hall

'In space, the seemingly simple idea of standing still becomes a complex notion...', RCM chamber musicians present an evening of otherworldly music inspired by Visiting Professor Garth Knox's *Satellites*, a piece which demonstrates the virtuosic capabilities of the string quartet.

Christopher Bond's energetic piece for lower brass, *Equinox*, depicts the twice-yearly occasion when the earth's axis results in an equal amount of day and night, while Judith Weir's *Airs from Another Planet* imagines futuristic space colonisers marooned on a distant planet.

Repertoire to include:

**Christopher Bond** *Equinox*

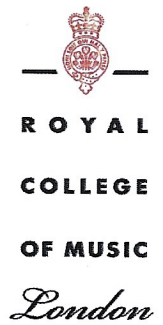
**Judith Weir** *Airs from Another Planet*

**Garth Knox** *Satellites*

**RCM composer** New work (world premiere)

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



## Junior Department Concert

In aid of the RCMJD Friends

Saturday 21 May 2022, 5.30pm, Britten Theatre

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Tonight's concert is generously supported by the Friends of the RCMJD, a loyal and dedicated team whose work is invaluable in supporting the activities of the RCMJD. As well as providing hospitality for our visitors, running a music ordering service for students and staff on Saturdays, and assisting with the purchase of specialist instruments and bows, the RCMJD Friends finance the hire of external venues each year for our more high-profile concerts. Our students often enjoy the opportunity to perform new music, thanks to the generous support of the RCMJD Friends, who regularly commission new works from leading composers.

Dixie Band David Price *conductor*

Trad. arr James Rae	Down By The Riverside	2.5'
Spencer Williams arr Paul Severson	Basin Street Blues	5'
Randy Newman arr 'M'	Monster's Inc	2'

Lucas Gebrehiwet *trumpet*, Saskia Carter *clarinet*, Kezia Colton *saxophone*, Ben Clarke *trombone*, Jameil Richards *bass*, Uma Kukreja *drums*

Sara Dhillon <i>jazz piano</i>	Cameron Sinclair <i>drums</i>	Will Duerden <i>double bass</i>
Dhillon	Forgotten Dreams	6'

Nicolas Bricht *flute*, Esther King Smith *violin*,  
Karen Bradley *viola* Leandro Silvera *cello*

Mozart (1756-1791)	Flute Quartet in D Major K285	6.5'
	<i>i Allegro</i>	

Christine Stevenson *piano*

Debussy (1862-1918)

L'isle Joyeuse

5'

Upper Voices Joy Hill *conductor* Uma Kukreja *djembe* Cameron Sinclair *marimba*

Trad. Haiti Arr. Sten Källman

Ezili

5'

Mae Amin, Maxine Chu, Jessica Elliott, Niara Fell, Miriam Grant, Imogen Gray,  
Caia Harris, Esme McPartland, Claudia Membery, Beatrice Murray, Madeleine  
Murray, Lucy Palfery, Hanhan Qu, Rosie Rodriguez-Vassiliou, Orla Scoggins, Clara  
Sherratt, Isabella Song, Isabel Woolf, Ka Men Yau

Clara Rodriguez *piano*

Federico Ruiz (b. 1948)

Tríptico Tropical

10'

*ii Andante iii Allegro vivo*

John Mitchell *guitar*

Granados (1867-1916)

Tonadilla La Maja de Goya

5'

Friends Choral Society James Davey *conductor* Sara Dhillon *piano*

Handel (1685-1759)

Ombra Mai Fu

3.5'

Jones arr. Robinson

It Had To Be You

3'

John Fogerty (b. 1945)

Proud Mary

2'

Royal College of Music Junior Department, Prince Consort Road, London SW7 2BS  
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**Miranda Francis** *Head of Junior Programmes*

**Ben Storey** *Assistant Head of Junior Programmes*

**Gill Redfern** *Administrator*   **Connor Stamford** *Administrative Coordinator*

**John Mitchell** *Performance Manager*

Junior Department  
Performers Platform

**Represent!**

A special programme Featuring music written by under-represented composers

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 21 May 2022, 3pm  
Performance Hall

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- |      |  |    |
|------|--|----|
| 3.00 | Rosemary Ball <i>saxophone</i> (pupil of Sarah Markham)<br>Takashi Yoshimatsu <i>Cyberbird Concerto op59 ii Bird in Grief</i>  | 9' |
| 3.15 | Asia Movsovic <i>piano</i> (pupil of Christine Stevenson)<br>Teresa Carreño <i>Prague</i>  | 7' |
| 3.30 | Madeleine Murray <i>cello</i> (pupil of Michal Kaznowski)<br>Dora Pejacevic <i>Sonata op35 i Allegro moderato</i>  | 8' |
| 3.45 | Reuben Moisey <i>piano</i> (pupil of Alvin Moisey)<br>Francois Morel <i>Etude de Sonorite no's 1 &amp; 2</i>   | 8' |
| 3.55 | Emma Pang <i>piano</i> (pupil of Richard Uttley)<br>Lili Boulanger <i>Trois Morceaux ii D'un jardin clair iii Cortège</i>  | 3' |
| 4.00 | String Quartet (Hilary Sturt <i>tutor</i> )<br>Michelle Wang & Miriam Grant <i>violin</i><br>Jessica Elliott <i>viola</i> , Andrew Ah-Weng <i>cello</i><br>Javier Alvarez <i>Metro</i> | 4' |

- 4.07 String Quartet (Esther King Smith *tutor*)  
Beatrice Murray & Imogen Grey *violin* Zak Lam *viola* Kalli Ziegler *cello*  
Tailleferre String Quartet *ii Intermède* 4'
- 4.15 Liana Tian *piano* (pupil of Prach Boondiskulchok)  
Clara Schumann 3 Pieces Fugitives 8'
- 4.30 Piano Trio (Maria Tarasewicz *tutor*)  
Matthea Zhao *piano* Aidan Zhao *violin* Larry Jang *cello*  
Sally Beamish Haunted House and Penquin Café 5'
- 4.45 Claudia Membery *piano* (pupil of Claudia Schurr)  
Sofia Gubaidulina Musical Toys 3.5'  
*viii A Bear Playing the Double Bass xiii The Drummer xiv Forest Musicians*  
Sofia Gubaidulina Invention 1'
- 

Royal College of Music Junior Department,  
Prince Consort Road, London SW7 2BS  
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Miranda Francis *Head of Junior Programmes*  
Ben Storey *Assistant Head of Junior Programmes*  
Gill Redfern *Administrator* Connor Stanford *Administrative Coordinator*  
John Mitchell *Performance Manager*





## RCM STRING SHOWCASE: PERMUTATIONS

Sunday 22 May, 2022, 7.30pm

Wigmore Hall, 36 Wigmore St, London W1U 2BP

Wigmore Hall once again welcomes the incredible artists from the Royal College of Music String Faculty, presenting a programme of old favourites, as well as new (and old) provocations. Three versions of a beautiful Bach Andante sits next to the excitable rhythms of Lera Auerbach and the virtuosic repertoire of Daniel Bernard Roumain and Emil Tabakov. Chamber music masterpieces from Debussy and Schubert are added into this musical cocktail, all served with a twist of lime.

<b>Daniel Bernard Roumain</b> (b 1970)	Filter (2006)	4'
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Cristina Dimitrova *violin*

Cristina Dimitrova plays on a violin made by William E high & Sons and gratefully acknowledges its loan from the RCM, London.

<b>Johann Sebastian Bach</b> (1685–1750)	Andante from Sonata BWV 1003 (1720)	5'
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Zoe Barnett *guitar*

<b>Claude Debussy</b> (1862–1918)	Sonata for flute, viola and harp (1916)	16'
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Dana Alison *flute* | Ana Dunne-Sequi *viola* | Agnese Contadini *harp*

Ana Dunne-Sequi plays on a viola made by William Luff and gratefully acknowledges its loan from the RCM, London.

<b>Johann Sebastian Bach</b> (arr Robert Schumann)	Andante from Sonata BWV 1003	5'
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Juhee Yang *violin* | Ana Manastireanu *piano*

Juhee Yang plays on a violin made by Raffaele & Antonio Gagliano and gratefully acknowledges its loan from a private individual.

<b>Lera Auerbach</b> (b 1973)	Postscriptum (2006)	5'
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The Astatine Trio: Julia Blachuta *violin* | Riya Hamie *cello* | Berniya Hamie *piano*

<b>Johann Sebastian Bach</b>	Andante from Sonata BWV 1003	5'
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Juhee Yang *violin*

INTERVAL

Emil Tabakov  
(b 1947)

Motivý (2005)

5'

Will Duerden *double bass*

Franz Schubert  
(1797–1828)

Piano Quintet in A major D 667 'Trout' (1819)

45'

- i* *Allegro vivace*
- ii* *Andante*
- iii* *Scherzo: Presto*
- iv* *Andantino – Allegretto*
- v* *Allegro giusto*

Members of the Salomé Quartet Haim Choi *violin* | Kasia Ziminska *viola* | Shizuku Tatsuno *cello*  
with Ketan Curtis *double bass* | Ana Manastireanu *piano*

Haim Choi plays on a violin made by Carlo Tononi and gratefully acknowledges its loan from the RCM, London.

## Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

### CHAMBER ESSENTIALS: SATELLITES

Wednesday 22 June, 6pm Performance Hall, Royal College of Music, Prince Consort Road

Christopher Bond *Equinox*  
Judith Weir *Airs from Another Planet*  
Garth Knox *Satellites*  
RCM composer New work (world premiere)

RCM chamber musicians present an evening of otherworldly music inspired by Visiting Professor Garth Knox's *Satellites*, a piece which demonstrates the virtuosic capabilities of the string quartet. Christopher Bond's energetic piece for lower brass, *Equinox*, depicts the twice-yearly occasion when the earth's axis results in an equal amount of day and night, while Judith Weir's *Airs from Another Planet* imagines futuristic space colonisers marooned on a distant planet.

Tickets: £5 RCM Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## WIGMORE HALL

Wigmore Hall is a no-smoking venue. No recording or photographic equipment may be taken into the auditorium, nor used in any other part of the Hall without the prior written permission of the Hall Management. Wigmore Hall is equipped with a 'Loop' to help hearing aid users receive clear sound without background noise. Patrons can use the facility by switching their hearing aids over to 'T'. In accordance with the requirements of City of Westminster, persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing is permitted in the gangways at the sides and rear of the seating, it shall be limited to the numbers indicated in the notices exhibited in those positions.

Disabled Access and Facilities. Please contact House Management for full details



The Wigmore Hall Trust  
Registered Charity no 1024838  
[www.wigmore-hall.org.uk](http://www.wigmore-hall.org.uk)

## MUSEUM CONCERTS

Friday 27 May, 12.30pm

Museum Gallery

<b>Samuel D Loveless</b> (b 1997)	The Voice of the Guitar	15'
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**Samuel D Loveless** guitar

<b>Kuhlau</b> (1786–1832)	Grande Duo no 1 in E Minor op 39 <i>Movement I</i>	9'
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**Samuel Finch** flute  
**Sharon Zhou** violin

<b>Piazzolla</b> (1921–1992)	Histoire du Tango <i>ii Café 1930</i>	8'
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**Pei Xie** cello  
**Yuting Wu** guitar

<b>Dodgson</b> (1924–2013)	Duo for Cello and Guitar <i>Movement II</i>	6'
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**Pei Xie** cello  
**Yuting Wu** guitar

<b>Debussy</b> (1862–1918)	Sonata for Cello and Piano (arr. for the harp) <i>i Prologue</i> <i>ii Serenade</i> <i>iii Finale</i>	13'
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**Rozalia Sobecka** cello  
**Frederica Campos** harp

## Upcoming Events

### CHAMBER ESSENTIALS: SATELLITES

Wednesday 22 June, 6pm

Performance Hall

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Repertoire to include:

**Christopher Bond** Equinox

**Judith Weir** Airs from Another Planet

**Garth Knox** Satellites

**John Griffith** New work (world premiere)

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.



# RCM AT ST. MARY ABBOTS

Friday 27 May, 1.05pm

## RCM AT ST. MARY ABBOTS

Friday 27 May, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>Chopin</b> (1810–1849)	Ballade no 2 in F major op 38	7'
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<b>JS Bach</b> (1685–1750)	Prelude and Fugue in C minor	3'
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**Neo Hung** piano

<b>R Schumann</b> (1810–1856)	Abegg Variations for piano in F major op 1	8'
	<i>i Theme. Animato</i>	
	<i>ii Variations (3)</i>	
	<i>iii Cantabile</i>	
	<i>iv Finale alla Fantasia</i>	

**Yaoshan Pu** piano

<b>Bartók</b> (1881–1945)	Rhapsody No 1	10'
	<i>i Lassú. Moderato</i>	
	<i>ii Friss. Allegretto moderato</i>	

**Maria Mamara** violin

**Luca Gliozzi** piano

<b>Ravel</b> (1875–1937)	Sonatine	11'
	<i>i Modéré</i>	
	<i>ii Mouvement de menuet</i>	
	<i>iii Animé</i>	

**Yinzi Cao** piano

**Lyatoshynsky**  
(1895–1968)

Piano Trio op 7 no 1  
*i Allegro non troppo*

12'

### **The Luxe Trio**

**Hannah Hoppmann** cello

**I Tsai** violin

**Neo Hung** piano

### **Yaoshan Pu**

Yaoshan Pu is currently studying for a master of performance at the Royal college of Music with Professor Gordon Fergus-Thompson. She won the gold award in the 2019 Liszt international youth piano competition Junior Group of China.

### **Maria Mamara**

Violonist Maria Mamara is currently a Phyllis Horne Menzies Scholar at the Royal College of Music studying with Radu Blidar for her Bachelor degree. From 2019 to 2021 she was a Sir George Iacobescu Award Holder and is currently playing on a Richard Duke 1800s violin kindly loaned to her by the Royal College of Music, London.

During her studies at Royal College of Music, she has been playing in concerts around London and Oxford. She led a Symphony Orchestra formed of RCM and Imperial students. And she performed as a soloist in Zurich playing 4 seasons by Vivaldi with orchestra.

### **Yinzi Cao**

Yinzi Cao is currently studying on the Master of Performance programme at the Royal College of Music with Leon McCawley. Internationally, she has won many competitions including the Italy International Piano Talents Competition, Paris Grand Prize Virtuoso, San Francisco International Innovative Music Competition, VIII Stockholm International Music Competition, Greece Muse 2021 International Music Competition and Gustav Mahler Prize Piano Competition. She also won first prize at the New York Golden Classical Music Awards International Competition and was invited to perform at Carnegie Hall in 2018.



## The Luxe Trio

The Luxe Trio is formed by first year undergraduate students of the Royal College of Music: Felicia Tsai (violin), Neo Hung (piano) and Hannah Hoppmann (cello). Felicia - from Canada and Taiwan - studied at the Yehudi Menuhin School from 2016 - 2021 with Professor Boris Kucharsky. Neo from Hong Kong is currently studying with Dina Parakhina and is an awardee of the Hong Kong Scholarship for Excellence Scheme. Hannah comes from Germany where she has previously studied with Hanno Simons. As a Thistle Trust award holder she is currently studying with Melissa Phelps.

## Upcoming Events

### CHAMBER ESSENTIALS: SATELLITES

Wednesday 22 June, 6pm

Performance Hall

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Repertoire to include:

**Christopher Bond** *Equinox*

**Judith Weir** *Airs from Another Planet*

**Garth Knox** *Satellites*

**RCM composer** New work (world premiere)

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



Junior Department  
Chamber Music Competition  
Final Round

Tasmin Little OBE adjudicator

Saturday 28 May 2022, 5.30pm  
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at [www.rcm.ac.uk](http://www.rcm.ac.uk).* Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Nebojsa Zivkovic (b.1962)      *Trio Per Una i untitled*      10'  
Jordan Ashman, Stephen Brown, George Garnett *percussion*  
Cameron Sinclair *tutor*

Smetana (1824-1884)      *String Quartet no1 in E Minor JB1:105*      8'  
   *i Allegro viva appassionato*  
Gabriella Bavetta & Catherine McCardel *violin*  
Elsa Rapisarda *viola*, Souny Park *cello*  
Robin Thompson-Clarke *tutor*

Jonathan Dove (b.1959)      *Out of Time ii Quite fast iii Stomping*      7'  
Susha Edwards & Emma Purdy *violin*  
Polly Almond *viola*, Katie Harrison *cello*  
Stephanie Tress *tutor*

Rebecca Clarke (1886-1979)      *Piano Trio i Moderato ma appassionato*      9'  
Calvin Leung *piano*, Natalie Bhak *violin*, Riya Hamie *cello*  
Prach Boondiskulchok *tutor*

Janacek (1854-1928)

String Quartet no1 Kreutzer Sonata

8'

*iv Finale: Con moto (adagio) piu mosso*

Frankie Davies & Chloe Prins *violin*

Anneka Vetter *viola*, Haru Ogiwara *cello*

Hilary Sturt *tutor*

Maddy Chassar Hesketh (JD Student)

A Few Clouds Floating About, Leisurely, With Nowhere To Go

4'

RR Bennett (1936-2012)

Saxophone Quartet *iii untitled*

4'

Rosemary Ball, Arion Thompson, Kezia Colton, Amy Curry *saxophone*

Sarah Markham *tutor*



Whilst Tasmin Little retires to consider her adjudication, we will enjoy two further performances by RCMJD chamber ensembles

Bloch (1880-1959)

Three Nocturnes

9'

*i Andante ii Andante quieto iii Tempestuoso*

Emilie Pelling *piano*, Emily St Clair *violin*, Riya Hamie Hamie *cello*

Christine Stevenson *tutor*

Moeran (1894-1950)

String Quartet no1 in A Minor

9'

*i Allegro*

Flora Clapham & Calvin Leung *violin*

Elsa Rapisarda *viola*, Riya Hamie *cello*

Michal Kaznowski *tutor*



Adjudication by Tasmin Little OBE

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**Ben Storey** *Assistant Head of Junior Programmes*

**Gill Redfern** *Administrator*   **Connor Stamford** *Administrative Coordinator*

**John Mitchell** *Performance Manager*   **Hilary Sturt** *Head of Chamber Music*

Junior Department  
Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 28 May 2022, 3pm  
Performance Hall

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|------|---|------|
| 3.00 | Guitar Duo (Laura Snowden <i>tutor</i> )<br>Snow Gibb & Orla Scoggins <i>guitar</i><br>Antoine de Lhoyer Duo Nocturne no1 op37                    | 3'   |
| 3.05 | Oliver Mollett <i>guitar</i> (pupil of Laura Snowden)<br>Mertz Romanza  | 4.5' |
| 3.10 | Snow Gibb <i>guitar</i> (pupil of Laura Snowden)<br>Madame Sidney Pratten Forgotten   | 2.5' |
| 3.15 |   |      |
| 3.30 | Piano Duo (Daniel Tong <i>tutor</i> )<br>Ziwei Wang & Jenna Liang piano<br>Schubert Marches Militaires nos1 & 2                                   | 7'   |
| 3.45 | Flute & Harp Duo (Andrea Charles <i>tutor</i> )<br>Hanhan Qu <i>flute</i> & Emira Kangesan <i>harp</i><br>Chopin Variations on a Theme by Rossini | 6'   |

- |      |  |            |
|------|--|------------|
| 4.00 | Livia Bayley <i>trumpet</i> (pupil of Torbjorn Hultmark)<br>Rob Keeley <i>Misterioso II</i>  | 4'         |
| 4.15 | Piano Duo (Christine Stevenson <i>tutor</i> )<br>Michael Tao & Jiahao Zhang <i>piano</i><br>Schubert <i>Marches Militaires nos1 &amp; 2</i>  | 7'         |
| 4.30 | Alma Silvera <i>cello</i> (pupil of Leandro Silvera)<br>van Goens <i>Tarantella no1 op24</i><br>Bach <i>Cello Suite no1 in G major BWV1007 i Prelude</i>   | 4'<br>3.5' |
| 4.45 | String Quartet (Michal Cwisewicz <i>tutor</i> )<br>Finn Kjaergaard & Cyprian Beecroft <i>violin</i><br>Nathan Agbesi <i>viola</i> Ludovico Wernig <i>cello</i><br>Mendelssohn <i>String Quartet No3 in D major op44 no1</i><br><i>i Molto allegro vivace</i> | 9'         |
| 5.00 | Cecilia Committeri <i>piano</i> (pupil of Claudia Schurr)<br>Beethoven <i>Variations in C Minor WoO 80</i><br>Horowitz <i>Clarinet Sonatina iii Furioso</i>  | 10'<br>3'  |



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## JUNIOR FELLOW SHOWCASE

Wednesday 6 July, 6pm

Performance Hall

Ana Dunne-Sequi, The Carne Junior Fellow



## JUNIOR FELLOW SHOWCASE

Wednesday 6 July, 6pm, Performance Hall

**Ana Dunne-Sequi**, *The Carne Junior Fellow*

<b>Mozart</b> (1756–1791)	Sinfonia Burlesca	12'
	<i>i Sinfonia</i>	
	<i>ii Hanswurst. Menuet</i>	
	<i>iii Il signor Pantalone</i>	
	<i>iv Harlequino. Allegro</i>	

**Ana Dunne-Sequi** viola | **Elena Accogli** viola | **Ali Baumann** cello  
**Bertille Mas** cello | **Will Duerden** double bass | **Sofia Medina** harpsichord

<b>Dowland</b> (1563–1626)	If my complaints could passions move	4'
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**Alysia Hanshaw** soprano  
**Ettore Marchi** lute

<b>JS Bach</b> (1685–1750)	BWV 18 Gleichwie der Regen und Schnee vom Himmel fällt	15'
	<i>i Sinfonia</i>	
	<i>ii Recitativo</i>	
	<i>iii Recitativo</i>	
	<i>iv Aria – Mein Seelenschatz ist Gottes Wort</i>	
	<i>v Chorale – Ich bitt, o Herr, aus Herzensgrund</i>	

**Pablo De Pedro Cano** conductor  
**Alysia Hanshaw** soprano | **Maria Willis** mezzosoprano |  
**Harry Griggs** tenor | **Charlie Baigent** bass

**Ana Dunne-Sequi** viola | **Elena Accogli** viola | **Vanessa Hristova** viola  
**Sofia Gomez Alberto** viola | **Bertille Mas** cello | **Will Duerden** continuo  
**Apolline Khou** chamber organ | **Sofia Medina** harpsichord

**Britten**

**Lachrymae op 48**

**15'**

(1913–1976)

**Pablo De Pedro Cano** conductor

**Ana Dunne-Sequi** viola

**Maria Gilicel** violin | **Elliott Bougant** violin | **Sofia Gomez Alberto** violin

**Solomon Markman** violin | **Vanessa Hristova** viola | **Elena Accogli** viola

**Elise Pettersen-Watten** viola | **Xinyue Kang** viola **Bertille Mas** cello | **Ali**

**Baumann** cello | **Ada Guarneri** cello | **Adam Mazurek** cello

**Will Duerden** double bass | **Ketan Curtis** double bass

## BWV 18 Gleichwie der Regen und Schnee vom Himmel fällt

i *Sinfonia*

ii *Recitativo - Gleichwie der Regen und Schnee vom Himmel fällt*

Gleichwie der Regen und Schnee vom Himmel fällt	Just as the rain and snow fall from heaven
und nicht wieder dahin kommet,	And do not return there again
sondern feuchtet die Erde	But moisten the earth
und macht sie fruchtbar und wachsend,	And make it fruitful and fertile
dass sie gibt Samen zu säen und Brot zu essen:	So that it gives seed to sow and bread to eat
Also soll das Wort,	So shall the word
so aus meinem Munde gehet,	That goes from my mouth
auch sein; es soll nicht wieder zu mir leer kommen,	Also be; it shall not come back to me empty
sondern tun, das mir gefällt,	But do what pleases me
und soll ihm gelingen,	And it will accomplish
dazu ich's sende.	That for which I send it.

iii *Recitativo, chorus - Mein Gott, hier wird mein Herze sein – Du wollest deinen Geist und Kraft*

Mein Gott, hier wird mein Herze sein:	My God, here will my heart be;
Ich öffne dir's in meines Jesu Namen;	I open it for you in the name of my Jesus;
So streue deinen Samen	So scatter your seed
Als in ein gutes Land hinein.	within [my heart] as in a good land.
Mein Gott, hier wird mein Herze sein:	My God, here will my heart be:
Laß solches Frucht, und hundertfältig, bringen.	May it bring forth such a harvest even a hundredfold!
O Herr, Herr, hilf! o Herr, lass wohlgelingen!	O Lord, Lord, help!
	O Lord, may it prosper!
Du wollest deinen Geist und Kraft zum Wortegeben	May you give your spirit and power to your word
Erhör uns, lieber Herre Gott!	Hear us, dear Lord God!
Nur wehre, treuer Vater, wehre,	Defend, faithful father, defend [us]
Dass mich und keinen Christen nicht	So that I and any Christian may not
Des Teufels Trug verkehre.	Associate with the devil's deception.
Sein Sinn ist ganz dahin gericht',	His mind is wholly directed to this end,

Uns deines Wortes zu berauben  
Mit aller Seligkeit.

To rob us of your word  
With all our happiness.

Den Satan unter unsre Füße treten.  
Erhör uns, lieber Herre Gott!

May Satan be trodden beneath our feet;  
Hear us, dear Lord God!

Ach! viel verleugnen Wort und Glauben  
Und fallen ab wie faules Obst,  
Wenn sie Verfolgung sollen leiden.  
So stürzen sie in ewig Herzeleid,  
Da sie ein zeitlich Weh vermeiden.

Ah! Many deny your word and faith  
And fall away like rotten fruit  
if they must suffer persecution;  
And so they plunge into everlasting anguish  
Just to avoid a passing grief.

Und uns für des Türken und des Papsts  
grausamen Mord und Lästerungen,  
Wüten und Toben väterlich behüten.  
Erhör uns, lieber Herre Gott!

And from the Turk's and papist's  
Cruel murder and oppression,  
Rage and fury protect us like a father  
Hear us, dear Lord God!

Ein andrer sorgt nur für den Bauch;  
Inzwischen wird der Seele ganz vergessen;  
Der Mammon auch  
Hat vieler Herz besessen.  
So kann das Wort zu keiner Kraft gelangen.  
Und wieviel Seelen hält  
Die Wollust nicht gefangen?  
So sehr verführet sie die Welt,  
Die Welt, die ihnen muss anstatt des Himmels  
stehen,  
Darüber sie vom Himmel irgehen.

Meanwhile the soul is completely forgotten.  
Mammon has also possessed many hearts  
So that the word can achieve no strength  
And how many souls has pleasure not made  
captive!  
The world seduces them so much!  
The world that for them must take the place  
of heaven,  
for whose sake they wander away from  
heaven.

Alle Irrige und Verführte wiederbringen.  
Erhör uns, lieber Herre Gott!

Bring back all those who go astray and are  
seduced;

iv      *Aria - Mein Seelenschatz ist Gottes Wort*

Mein Seelenschatz ist Gottes Wort;  
Außer dem sind alle Schätze  
Solche Netze,  
Welche Welt und Satan stricken,  
Schnöde Seelen zu berücken.  
Fort mit allen, fort, nur fort!  
Mein Seelenschatz ist Gottes Wort.

My soul's treasure is God's word.  
Apart from it all treasures are the sort of nets  
That the world and Satan weave  
To ensnare despicable souls.  
Away with all of them, just away with them!  
My soul's treasure is God's word.

Ich bitt, o Herr, aus Herzensgrund  
Ich bitt, o Herr, aus Herzens Grund,  
Du wollst nicht von mir nehmen  
Dein heiliges Wort aus meinem Mund;  
So wird mich nicht beschämen  
Mein Sünd und Schuld, denn in dein Huld  
Setz ich all mein Vertrauen:  
Wer sich nur fest darauf verlässt,  
Der wird den Tod nicht schauen.

I pray, o Lord, from the depths of my heart  
That you may not take from me  
Your holy word from out of my mouth;  
So will I not be put to shame by  
My sin and guilt, since in your grace  
I place all my trust.  
Whoever relies firmly on this alone  
Will never look on death.





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Programme details correct at time of going to print.



## MARTIN JAMES BARTLETT IN RECITAL

Tuesday 7 June 2022, 1pm

Wigmore Hall, 36 Wigmore St, London W1U 2BP

# WIGMORE HALL

## MARTIN JAMES BARTLETT IN RECITAL

Tuesday 7 June 2022, 1pm, Wigmore Hall, 36 Wigmore St, London W1U 2BP

Martin James Bartlett, a former RCM Benjamin Britten Piano Fellow, supported by the Philip Loubser Foundation, performs a varied programme of solo pianos works.

<b>MacDowell</b>	Woodland Sketches op 51	7'
(1860–1908)	<i>i To a Wild Rose</i>	
	<i>iii At an Old Trysting Place</i>	
	<i>viii A Deserted Farm</i>	

<b>Bonds</b>	Troubled Water	5'
(1913–1972)		

<b>Spiritual (arr Coleridge-Taylor/Julian Joseph)</b>		
	Deep River	4'

<b>Rachmaninov (arr Wild)</b>	Where beauty dwells	3'
(1913–1972)		
	Vocalise op 34 no 14	6'

<b>Woodforde-Finden (arr Stephen Hough)</b>		
(1860–1919)	Kashmiri Song	4'
	Til I Wake	3'

<b>Beach (arr Martin James Bartlett)</b>	Give me not love op 61	5'
(1867–1944)		

<b>Rachmaninov</b>	Polka de WR	4'
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<b>Gershwin (arr Wild)</b>	The Man I Love	5'
(1898–1937)		
	Embraceable You	3'
	I Got Rhythm	2'

Martin James Bartlett

Martin James Bartlett is an exclusive recording artist with Warner Classics. In 2019, his debut recital album *Love and Death*, received outstanding reviews in *The Times*, *The Guardian* and *The Sunday Times*. Most recently Martin's critically acclaimed Rachmaninov and Gershwin concerto album *Rhapsody*, recorded with the London Philharmonic Orchestra and Joshua Weilerstein, received a Gramophone Editor's Choice and a five star review in *BBC Music Magazine*.

In the 2021/22 season, Martin gave a European tour with the LGT Young Soloists, performing Philip Glass' *Tirol* piano concerto at the Berlin Konzerthaus, Vienna Musikverein and Hamburg Elbphilharmonie, culminating in a gala performance for the Prince and Princess of Liechtenstein in London. Martin also made his debut with the London Philharmonic Orchestra in March with *The Times* critic writing 'the performance that matters is Bartlett's splendidly dashing and tender account of Rachmaninov's *Rhapsody on a Theme of Paganini*'. This season, Martin also performs in recitals at the Festival International de Piano de La Roque d'Anthéron, International Chopin Piano Festival at Duszniki Zdrój, Wigmore Hall, the Concertgebouw, Alte Oper Frankfurt, Salle Cortot Paris, Dresden Music Festival, Stadtcasino Basel, and the Warsaw Philharmonic for the Ludwig Van Beethoven Easter Festival. Furthermore, he embarked an American tour for the Young Concert Artists Series, which included debut performances in New York and The Kennedy Centre, Washington DC.

Martin's early public success was as the winner of the BBC Young Musician of the Year in 2014. This led to engagements with the BBC Symphony Orchestra, BBC Scottish Symphony Orchestra, Bournemouth Symphony Orchestra and Ulster Orchestra and in 2015 he made his BBC Proms debut performing Gershwin's *Rhapsody in Blue* with the Royal Philharmonic Orchestra. The following year, he performed at Her Majesty The Queen's 90th Birthday thanksgiving service, which was broadcast live on BBC One. In August 2020, Bartlett was announced as the inaugural winner of the Virtu(al)oso Global Piano Competition. In 2021 Martin was awarded the Queen Mother Rosebowl by HRH The Prince of Wales. He studied at the RCM with Professor Vanessa Lata arche and was the RCM Benjamin Britten Piano Fellow from 2020 to 2022.

Recent and future highlights include recitals at the Elbphilharmonie, Wiener Konzerthaus and Muziekcentrum De Bijloke Gent and invitations from the BBC National Orchestra of Wales, NDR Radiophilharmonie Hannover, Royal Liverpool Philharmonic Orchestra and the London Philharmonic Orchestra.

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## Philip Loubser Foundation

The Philip Loubser Foundation works in partnership with major arts institutions to nurture and develop the best young talent. Each project carries the name and commemorates the achievements of a great artist associated with the institution giving the award. The Philip Loubser Foundation committee meets yearly to discuss ideas around: creative processes, workshops with mentors, and projects that include potential collaborations. Recipients that have been supported by the Foundation have come from India, China, Mexico, Hungary, Ukraine, Russia, South Korea, Norway, Italy, USA and UK.



PHILIP LOUBSER  
FOUNDATION

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The Wigmore Hall Trust  
Registered Charity no 1024838  
[www.wigmore-hall.org.uk](http://www.wigmore-hall.org.uk)



MARTIN JAMES BARTLETT IN RECITAL  
Tuesday 7 June 2022, 1pm  
Wigmore Hall

WIGMORE HALL



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<b>Gershwin</b> (arr Earl Wild)	Fascinating Rhythm	2'
<b>Gershwin</b> (arr Earl Wild)	Embraceable You	3'
<b>Gershwin</b> (arr Earl Wild)	I Got Rhythm	2'

## Martin James Bartlett

Martin James Bartlett possesses a fearless technique and plays with a maturity and elegance far beyond his years. Bartlett is an exclusive recording artist with Warner Classics. In 2019, his debut recital album 'Love and Death', exploring these elemental themes, ranging from Bach to Prokofiev, received outstanding reviews in The Times, The Guardian and The Sunday Times. Most recently Bartlett's Rachmaninoff and Gershwin concerto album 'Rhapsody', recorded with the London Philharmonic Orchestra and Joshua Weilerstein, has been critically acclaimed by audiences and critics worldwide and received accolades including a Gramophone Editor's Choice and 5 star review in BBC Music Magazine.

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His first album was released in 2019 and received 5 stars in The Times: "Bartlett's ability to think long-term, rather than give in to immediate excitement, is probably his most impressive trait. No.2 on his score card may be his unaffected delicacy of touch, colour and tone, brilliantly shown in the three Petrarch sonnet settings from Liszt's *Années de pèlerinage*... Everything works to illuminate the music."

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PHILIP LOUBSER  
FOUNDATION





ROYAL  
COLLEGE  
OF MUSIC  
*London*

## MUSIC IN THE MUSEUM

Friday 10 June, 12.30pm

Museum Gallery

**Laura Marconi**  
(b 1989)

Bakekujira (The Ghost Whale)

7'

**Medea String Quartet**

**Mira Marton** violin

**Clara Mezzanatto** violin

**Joanna Patrick** viola

**Ada Guarneri** cello

**Turina**

(1882–1949)

Hommage à Tarrega

5'

*i Garrotin*

*ii Soleares*

**Arie Dakesian** guitar

**Dušan Bogdanović**  
(b 1955)

Six Balkan Miniatures

10'

*i Jutarnje Kolo (Morning Dance)*

*ii Zalopjka (Lament)*

*iii Vranjanka*

*iv Makedonsko Kolo (Macedonian Dance)*

*v Siroko (Wide Song)*

*vi Sitni Vez (Tiny-knit Dance)*

**Arie Dakesian** guitar

**Telmo Marques**  
(b 1963)

Partita in the Old Style

12'

**Julia Flint** bassoon

JS Bach  
(1685–1750)

Cello Suite no 6 in D major  
*i* Prelude  
*iv* Sarabande

8'

Vanessa Hristova viola

## Upcoming Events

### CHAMBER ESSENTIALS: SATELLITES

Wednesday 22 June, 6pm  
Performance Hall

'In space, the seemingly simple idea of standing still becomes a complex notion...', RCM chamber musicians present an evening of otherworldly music inspired by Visiting Professor Garth Knox's *Satellites*, a piece which demonstrates the virtuosic capabilities of the string quartet.

Christopher Bond's energetic piece for lower brass, *Equinox*, depicts the twice-yearly occasion when the earth's axis results in an equal amount of day and night, while Judith Weir's *Airs from Another Planet* imagines futuristic space colonisers marooned on a distant planet.

Repertoire to include:

**Christopher Bond** Equinox

**Judith Weir** Airs from Another Planet

**Garth Knox** Satellites

**John Griffith** New work (world premiere)

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



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# RCM AT ST. MARY ABBOTS

Friday 10 June, 1.05pm



## RCM AT ST. MARY ABBOTS

Friday 10 June, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>Debussy</b>	Images oubliées	11'
(1862–1918)	i <i>Lent, doux et mélancolique</i>	
	ii <i>Souvenir du Louvre, Sarabande</i>	

**Yiyan Shen** piano

<b>Handel</b>	Passacaglia for Violin and Viola	7'
(1685–1759)		

**Isabella Azima** violin  
**Summer Brooks** viola

<b>De Falla</b>	Suite Canciones populares Españolas	14'
(1876–1946)	i <i>El pano moruno (The Moorish cloth)</i>	
	ii <i>Seguidilla murciana</i>	
	iii <i>Asturiana</i>	
	iv <i>Jota</i>	
	v <i>Nana</i>	
	vi <i>Canción</i>	
	vii <i>Polo</i>	

**Annie MacDonald** mezzo-soprano  
**Mark Dangerfield** guitar

<b>Mozart</b>	Kegelstatt Trio, K. 498	20'
(1756–1791)	<i>i Andante</i>	
	<i>ii Menuetto</i>	
	<i>iii Rondeux</i>	
	<i>iv Allegretto</i>	

**Elizaveta Velikhova** piano

**Juan Marco Requena** viola

**Alexander McDonald** clarinet

## Yiyan Shen

Chinese pianist Yiyan Shen is currently studying for a masters at the RCM with Jianing Kong. She previously studied at the Royal conservatoire of Scotland with Bingbing Li and Aaron Shorr funded by The Duet Scholarship. She also studied piano at Xi'an Conservatory of Music Junior Department.

Yiyan has performed in venues including Carnegie Hall, Steinway Centre in Shanghai, and Xi'an Concert Hall. She has also performed in a number of international competitions including winning The Seventh Shanghai International Youth Piano Competition, receiving the Special Award at the 2019 Beethoven Senior Intercollegiate Piano Competition and second prize in the 10th International Piano Competition Milan.

## Isabella Azima & Summer Brooks

Summer Brooks is a violist studying with Andriy Viytovitch, supported by the Hilary Fabian and Geoffrey Dellar Award. Isabelle Azima is a violinist studying with Itzhak Rashkovsky.

## Mark Dangerfield & Annie MacDonald

Mark Dangerfield and Annie MacDonald are a classical guitar and soprano duo. Based in London, the pair began collaborating while studying at the Royal College of Music. Mark is from Buckinghamshire, England and began learning the Spanish guitar at the age of eight, now taking lessons with professor Carlos

Bonell. Annie hails from the Isle of Skye and has a background in traditional Gaelic singing. She is currently studying with Professor Sally Burgess.

### **Mozart Trio**

The Mozart trio was formed in September 2020 and have received coaching from Simon Channing. The three players are all undergraduate students at the Royal College of Music.

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**R O Y A L**

**C O L L E G E**

**O F M U S I C**

*London*

Junior Department  
Contemporary Music Concert

Saturday 11 June 2022, 5.30pm  
Performance Hall

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Following a workshop in March 2022 by the Riot Ensemble in which techniques from the Michaela Catranis piece were discussed and demonstrated, RCM composers were assigned the task of writing for the same ensemble using a self-written Haiku (a traditional Japanese poetic form exploring the relationship between nature and human experience) as the source of words for the singer. The ensemble returned to workshop works in progress over a day in May and the final pieces are being played this evening.

Riot Ensemble  
Sarah Dacey *soprano*, Marie Schreer *violin*,  
Stephen Upshaw *viola* Louise McMonagle *viola*

Programme:

the ghosts in these trees - Michaela Catranis for soprano and string trio

The idea behind this piece is twofold: The title is drawn from a poem by Mapuche writer, Jaime L. Huenún Villa

There are  
the ghosts of trees  
in your shadow.  
The water flies deep  
over the sun and forest.  
Black swallow  
you leave my dream  
and enter the earth  
without returning.  
(excerpt from Cantos)

1) This is one example of what Stuart Cooke, author and scholar of trans-Pacific poetics, refers to as “ecologically sensitive” poetry: a poetry deeply concerned with the vulnerability of the natural world, as well as what the Mapuche peoples consider to be its nourishing and healing qualities. This is perhaps best demonstrated by the Foye Tree (canelo or *Drimys winteri*); considered by the Mapuches to be a sacred tree of life, bridging the natural and spirit worlds. The Mapuche shamans, or machi, use its leaves and bark as part of healing ceremonies.

2) Along this vein, the idea of the machi evokes a spiritual space also linked to the female voice/maternal song. Typically women, the machis are viewed as spiritual leaders and oracles for their communities, using medicinal herbs and other remedies combined with song (ül) in order to bring healing. In this respect, they correlate to mythological characters such as La Huesera or La Loba - each of them a kind of free-spirited, luminous criatura that sings life back into beings in danger of being lost to the world. The instrumentation I chose for this piece relates directly to the background information mentioned above. Another important aspect is the rhythmic construct used formally throughout:



The imposed acceleration within the period represents the idea of the life-generative ül, in its gradual shift towards accelerated movement and a dance-like pulse. There is no official text, but there are some words that are reoccurring, which the vocalizations are based on: angel, turn, be kind, stay here. M.C.

Vincent Ji

Trees sway in the breeze - As water flows, a child stares – Entranced by nature

Harmony

Bill Reason

beautiful gardens - blossom in your head, but only - when you nurture them

Beautiful Gardens

Alec Thurbin

The spring is coming - The wind whispers to me and - Says "I'm on my way"

The Spring is Coming

Matty Oxtoby

Réchauffement

Le soleil se lève

Les colibris dansent en fleurs

Mais corail sanglote

Réchauffement

Warming

The sun is rising

Hummingbirds dance around blooms

But the coral weeps.

Daniel Jurado-Hoshino

Cold – Sun – Wind blows strong! - Spring – Summer – May the seasons appear

Circle of Life

Luca Boston

Fields and the flowers - Scenery of blue and green - Thunder now appears

Thunder

Aurelia Walker

In the late Autumn - Golden leaves and sunset rays - Fill my heart with joy

Woodland Evening

Maddy Chassar-Hesketh

Moon sends memories - Sail away amongst your dreams - Find strength in the sky

omni

Tristan McCardel

The bells are ringing - Birds fluttering through the air - Moon shining through trees

The Bells are Ringing

Asher Saipe

At civil twilight - When the rest of the world starts - Then at night, silence...

At Civil Twilight

Isabella-Rose Nichols

The song is a ghost - a phantom, a secret love - affair with the stars

The Song is a Ghost

Kathleen Archbold

Winter, wintery silence - Branches blowing in the breeze - Listen, an owl calls

Wintery Silence

LinkEd pieces which were unable to be performed in earlier contemporary concerts

**Maddy Chassar-Hesketh** *A few clouds floating about, leisurely, with nowhere to go*  
I discovered a quote whilst reading Krishnamurti's Notebook which explores the perceptions and experiences of the author in an almost diary-like form. For me, I wanted the piece to depict a sense of a few clouds rolling across a blue sky. In the piece, the saxophones take turns in depicting clouds floating across the skyline, each in their own way, coming together briefly at various points in the piece, before drifting apart again. M.C.H.

**Rosemary Ball, Amy Curry, Arion Thompson, Kezia Colton** *saxophone*  
**Sarah Markham** *tutor*

**Vincent Ji** *Exoplanet*  
**Esme McPartland, Oliver Mollett, Isabella-Rose Nichols** *guitar*  
**Laura Snowdon** *tutor*

**Helena Gascoyne** *Bailando*  
This is a lively piece based on a rhythmic pattern used in tangos, concatenating percussive sections with more melodic passages. The title "Bailando" is Spanish for "dancing", reflecting the character of the piece.

**Marcus Sadler** *piano*, **Helena Gascoyne** *violin*, **Megan Clarke** *cello*  
**Neil Roxburgh** *tutor*

Many thanks to all the participating musicians, tutors, and our composition teachers:  
Bushra El Turk, Jonathan Pitkin & Simon Speare



**Riot Ensemble** connects people to great contemporary music in concerts and events that are just as innovative, vibrant and rewarding as the music itself. The members of Riot are some of the top European soloists in new music, and with Riot they work as performers, curators, commissioners, and collaborators, creating and producing a diverse array of projects. Based in London, Riot is particularly active in bringing emerging international voices to the British new-music scene and since 2012 has given over 200 World and UK premieres by composers from more than thirty countries. They enjoy close working relationships with some of the most important composers of our time, including Clara Iannotta, Chaya Czernowin, Ann Cleare, and Georg Friedrich Haas whose evening length piece *Solstices* was commissioned by Riot in 2019. In 2020 the ensemble was awarded the prestigious Ernst von Siemens Music Foundation Ensemble Prize.

Riot performs regularly at major festivals and venues around the world. In 2020, the ensemble began a new partnership with King's Place where they present their ReNEW series, focusing on bringing the most cutting edge international new music to London. Their recent release on Huddersfield Contemporary Records, *Speak Be Silent*, was named one of the ten most important recordings of the year by Alex Ross in the New Yorker, and has been praised as 'one of the best recordings of 2019' by Sequenza 21 and 'a most impressive release' by Australia's Limelight magazine. They have also recently released a disc featuring Jonathan Harvey's *Song Offerings*, recorded at Deutschlandfunk in Köln and are currently working on a new release of Patricia Alessandrini's chamber music for HCR. Riot features regularly on BBC Radio 3 and enjoys radio broadcasts across Europe.

**Michaela Catranis**, born in 1985 in Princeton, New Jersey (USA). She derives inspiration from her classical training as well as non-classical sonorities that she's collected from her travels and connection to nature. Her works have been performed in concert halls such as the Elbphilharmonie Hamburg, the Berliner Philharmonie, Wigmore Hall and the KKL Lucerne. In 2018, she won the TONALi18 composition prize for her solo cello work *Jeita*. The following year, she received the Contemporary Arts Alliance-Berlin Scholarship (2019). Most recently, Michaela was elected to the International Ensemble Modern Academy Composition Seminar 2019-2020 as well as to the Académie Voix Nouvelles - Royaumont 2019 where she was selected as composer laureate and commissioned to write for the MIVOS Quartet. Other highlights from 2020-21 include commissions from the RIOT Ensemble, Zafraan Ensemble, VIVAsstrings and Berlin-based duos, Chwastyk/Szambelan and Saviet/Houston. She is an advocate of ecologically sensitive poetics, a concept that has fuelled many of her more recent works. She lives and works in Berlin where she founded inter-disciplinary performance ensemble *menajiri*.



Royal College of Music Junior Department, Prince Consort Road, London SW7 2BS

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*Miranda Francis Head of Junior Programmes*

*Ben Storey Assistant Head of Junior Programmes*

*Gill Redfern Administrator    Connor Stanford Administrative Coordinator*

*John Mitchell Performance Manager    Simon Speare Head of Composition*

Junior Department  
Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 11 June 2022, 3pm  
Performance Studio

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- 3.00 Alex Pylypenko *piano* (pupil of Yekaterina Lebedeva)  
Czerny Etude no4 op740 3'  
Debussy Minstrels from 12 Preludes 3'
- 3.15 tbc
- 3.30 Youer Chen *piano* (pupil of Emma Covill)  
Bach Invention in D Minor BWV775 1.5'  
Kuhlau Sonatine op55 no 3 *Allegro con spirito* 3.5'  
Tchaikovsky Polka-Polka op39 no14 1'
- 3.45 Duo (Daiel Tong *tutor*)  
Ziwei Wang & Jenna Liang *piano*  
Schubert Marches Militaires nos. 1 & 2 7'
- 4.00 Helena Gascoyne *violin* (pupil of Simon Smith)  
Wieniawski Violin Concerto no2 op22 in Dm *Allegro moderato* 9'  
& Bach Violin Sonata no3 BWV1005 in C major *Allegro assai* 3'

- 4.15 Duo (Miriam Lowbury *tutor*)  
 Tomi Jimoh & Jazmine Lachos Hernandez *cello*  
 Leclerc Tambourin 2.5  
 Telemann Canon 2.5'
- 4.30 Piano Trio (Yoko Ono *tutor*)  
 Alex Pylypenko *piano* Finn Kjaergaard *violin* Jacqueline Yang *cello*  
 Beethoven Piano Trio in C minor pp10 no3 i *Allegro con brio* 9'
- 4.45 Piano Trio (Daniel Tong *tutor*)  
 Francesca di Cecio *piano* Tilly Haines *violin* Stephen Marsh *cello*  
 Dvorak Piano Trio in B flat op21 i *Allegro molto* 10'
- 5.00 Archie Chettleburgh *trumpet* (pupil of Torbjorn Hultmark)  
 Arutunian Trumpet Concerto 14'  
 i *Andante maestoso* ii *Allegro energico* iii *Meno mosso* iv *Tempo I*  
 v *Meno mosso* vi *Tempo I* vii *Cadenza & Coda*



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## MUSIC IN THE MUSEUM

Friday 17 June, 12.30pm

Museum Gallery

**JS Bach**  
(1685–1750)

Violin Sonata no 2 in A minor BWV 1003

11'

- i* Grave
- ii* Fuga. Allegro
- iii* Andante
- iv* Allegro

**Joel Munday** violin

**Lera Auerbach**  
(b 1973)

T'Filah op 33

6'

**Joel Munday** violin

**Marc Bouchkov**  
(b 1991)

Fantaisie on Two Ukrainian Folk Themes

8'

**Joel Munday** violin

**JS Bach**  
(1685–1750)

Suite no 6 in G major BWV 1012

9'

- i* Prelude
- iv* Sarabande

**Vanessa Hristova** viola

**Michael Kugel**  
(b 1946)

Prelude - Ysaye

4'

**Vanessa Hristova** viola



**Martinů**  
(1890–1959)

Three Madrigals for Violin and Viola  
*i Poco allegro - Poco vivo*  
*ii Poco andante - Andante moderato*  
*iii Allegro - Moderato - Allegro vivo*

12'

**Joel Munday** violin  
**Vanessa Hristova** viola

## Upcoming Events

### CHAMBER ESSENTIALS: SATELLITES

Wednesday 22 June, 6pm

Performance Hall

'In space, the seemingly simple idea of standing still becomes a complex notion...', RCM chamber musicians present an evening of otherworldly music inspired by Visiting Professor Garth Knox's *Satellites*, a piece which demonstrates the virtuosic capabilities of the string quartet.

Christopher Bond's energetic piece for lower brass, *Equinox*, depicts the twice-yearly occasion when the earth's axis results in an equal amount of day and night, while Judith Weir's *Airs from Another Planet* imagines futuristic space colonisers marooned on a distant planet.

Repertoire to include:

**Christopher Bond** *Equinox*

**Judith Weir** *Airs from Another Planet*

**Garth Knox** *Satellites*

**John Griffith** New work (world premiere)

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety,  
sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.



# RCM AT ST. MARY ABBOTS

Friday 17 June, 1.05pm



## RCM AT ST. MARY ABBOTS

Friday 17 June, 1:05 PM

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>Roxanna Panufnik</b> (b 1968)	Hora Bessarabia	6'
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**Natasha Sutanto** violin

<b>Rachmaninov</b> (1873–1943)	Preludes op 23 <i>no 1 in F sharp minor</i> <i>no 7 in C minor</i> <i>no 8 in A flat major</i> <i>no 4 in D major</i> <i>no 5 in G minor</i>	18'
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**Ming-Hang Zhang** piano

<b>Schubert</b> (1797–1828)	Der Hirt auf dem Felsen (The Shepherd on the Rock)	11'
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**Emily Rooke** soprano

**Samuel Huston** clarinet

**Hamish Jack Brown** piano

<b>Bartók</b> (1881–1945)	Contrasts <i>i Verbunkos</i> <i>ii Pipheno</i> <i>iii Sebes</i>	17'
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**Lena Segal** violin

**Isaac Prince** clarinet

**Salvador Sanchez Fernandez** piano



## **Natasha Sutanto**

Natasha Sutanto, 21, is a former winner of the 2014 American Protégé International Piano & String Competition, an achievement that gave her the opportunity to perform at Carnegie Hall, NYC. In 2021, she was awarded “Best Performance” for the Indonesian International Young Musician Award.

Currently, she is a third-year Bachelor of Music student at the Royal College of Music, London, studying under Ani Schnarch. She has also worked with teachers including Cihat Aşkın, Yin Ke, Qian Zhou, Paçalin Pavaci, Thanos Adamopoulos, Peter Herresthal, and Mimi Zweig, to name a few.

## **Ming-Hang Zhang**

Born in Shenyang, Ming-Hang grew up in China. She won first prize in the Concert Artist International Virtuoso Competition and was invited to perform at the Weill Recital Hall at Carnegie Hall in New York in 2017. She has also performed as a soloist in the “Pianists: Start the Revolution with Me” and “Scriabin 100th Anniversary: Complete Piano Sonatas” series at NEC’s Jordan Hall in Boston. Having graduated from the New England Conservatory, the Eastman School of Music, and the Montreal Conservatory, she is currently pursuing her Artist Diploma at Royal College of Music studying with Professor Dmitri Alexeev and Vitaly Pisarenko.

## **Samuel Huston**

After studying Music as an undergraduate at Gonville and Caius College, Cambridge, Samuel Huston is currently in his second year of postgraduate study at the Royal College of Music. Whilst studying at Cambridge, Samuel sang in Gonville and Caius College Choir, held an instrumental award and two academic scholarships, and was selected to be on the competitive CAMRAM scheme, through which he studied clarinet with Angela Malsbury at the Royal Academy of Music. He also holds a keen interest in the early clarinet, which he studies with Colin Lawson, alongside his modern clarinet studies with Tim Lines and Peter Sparks. He has recently been featured in an RCM ‘In Focus’ film of Stravinsky’s ‘The Soldier’s Tale’ and performed as principal clarinet with the RCM Symphony Orchestra.

## **Emily Rooke**

Emily Rooke is an award-winning soprano originally from Hereford and Worcester. She is studying for a Master of Performance at the Royal College of Music as a Pauline Hartley Award Holder having previously studied at the Royal Welsh College of Music and Drama. She was a Serena Fenwick Young Artist with British Youth Opera 2020/2021 and was accepted by the European Opera Academy to study at the Haute Ecole de Musique de Genève, Switzerland and the Conservatorio di Musica 'Luigi Cherubini', Florence in 2018/2019. Recently, Emily has performed as a soloist for Bach's Easter Oratorio at RCM and looks forward to playing the role of Lucy in Welsh National Youth Opera's production of Cherry Town at the Donald Gordon Theatre, Wales Millennium Centre in October 2022.

## **Hamish Jack Brown**

Jack Brown started learning the trumpet at six years old and the guitar at eight, although he eventually became most interested in the piano, which he began lessons with at twelve years old. He studied for a Bachelor of Music degree and a Master of Music degree in Performance and Related Studies at Goldsmiths, University of London, where he participated in the Goldsmiths Sinfonia, Keyboard Collective, Jazz Ensemble, Contemporary Music Ensemble, and multiple Opera productions. He is currently undertaking a Master of Performance degree in Collaborative Piano at the Royal College of Music, where he has taken part in the New Perspectives Orchestra, the 2021 Keyboard Festival, as well as numerous recitals and competitions with singers and instrumentalists.

## **Bartók Trio**

Lena Segal is a fourth year violinist on the Bachelor of Music programme at the Royal College of Music. Salvador Sanchez Fernandez is a joint-study piano and composition student whilst Isaac Prince has recently completed the first year of the Master of Performance programme.





## Upcoming Events

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Wednesday 22 June, 6pm

Performance Hall

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Repertoire to include:

**Christopher Bond** Equinox

**Judith Weir** Airs from Another Planet

**Garth Knox** Satellites

**RCM composer** New work (world premiere)

Tickets: £5

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Junior Department  
Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 18 June 2022, 3pm  
Performance Hall

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- 3.00 Piano Duo (Jennifer Stern *tutor*)  
Jinzi Feng-Huang, Leona Kelly  
Schubert Lebensstürme 11'
- 3.15 Cyrus Tahbaz *flute* (pupil of Andrea Charles)  
CPE Bach Hamburger Sonata in G major *i Allegretto ii Rondo Presto* 6.5'
- 3.30 Vincent Ji *piano* (pupil of Vivian Choi)  
Beethoven Piano Sonata in A flat op26 11'  
*i Andante con varazione ii Scherzo, allegro molto*
- 3.45 Lucy Javurek *piano* (pupil of Neil Roxburgh)  
Beethoven 32 Variations on an Original Theme in C minor 12'
- 4.00 Piano Trio (Neil Roxburgh *tutor*)  
Christian Hiemstra *piano* Aiden Bhak *violin* Evelyn Yang *cello*  
Beethoven Trio in G op 1 no2 *iii Scherzo* 4'

- 4.15 Ellen Roff *flute* (pupil of Nicolas Bricht)  
Tafanel Andante Pastoral et Scherzetino 6.5'
- 4.30 Piano Trio (Daniel Tong *tutor*)  
Lucy Javurek *piano* Gabriella Bavetta *violin* Souny Park *cello*  
Debussy Piano Trio 11'  
*i Andantino con moto allegro ii Scherzo-Intermezzo-moderato con allegro*
- 4.45 Emilie Pelling *piano* (pupil of Clara Rodriguez)  
Ravel Piano Concerto in G *ii Adagio assai* 12'
- 5.00 Piano Trio (Neil Roxburgh *tutor*)  
Tuna Dynmez *piano* Flora Clapham *violin* Haru Ogiwara *cello*  
Fauré Trio in D Minor op120 *i Allegro ma non troppo* 7'
- 

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ROYAL

COLLEGE

OF MUSIC

*London*

## Junior Department

### Chamber Orchestra

Christopher Hiron *director*

### Symphony Orchestra

Jacques Cohen *conductor*

Sunday 19 June 2022 at 7pm

Cadogan Hall, 5 Sloane Terrace, London SW1X 9DQ



This concert is dedicated to the memory of Edmond Fivet CBE  
RCMJD Director 1983-1989

*Generously sponsored by the RCMJD Friends*

It is my great pleasure to welcome you all to this evening's concert. Tonight's concert marks the end of another hugely successful year for the RCMJD. Students have taken part in over 100 performances throughout the year at the RCM and presented external concerts at the Royal Albert Hall, 606 Club, St James's Piccadilly, Wigmore Hall, Cadogan Hall, and Saddler's Hall. The RCMJD will also be represented by four current students who have reached the category finals of this year's BBC Young Musician of the Year competition.

We would like to dedicate this concert to the memory of **Edmond Fivet CBE**. Edmond's relationship with the RCM spanned over 20 years, including his time as Head of the RCM Junior Department from 1983 to 1989. Edmond studied trombone and piano at RCMJD and at Senior RCM, graduating in 1969. He later returned to the RCMJD as Registrar in 1973, before becoming Acting Director and then RCMJD Director in 1983. A skilled conductor, Edmond directed the RCMJD Chamber Orchestra, leading many concerts and tours. In 1989, Edmond was appointed Principal of the Royal Welsh College of Music and Drama, a position he held until his retirement in 2007. He was awarded a CBE for services to music and education in 2008. His many former colleagues and students will remember Edmond with great fondness as a man with real warmth, a great sense of humour, and a lifelong commitment to the nurturing and development of young artists.

Since its inception the Royal College of Music Junior Department has evolved to meet the musical needs of our students and adapted to the changing educational and musical landscape. We provide a programme designed to prepare students for musical life in the 21st century, so we aim to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever-changing demands of the profession. This academic year over £225,000 of bursary support is being accessed by families where there is the most need – furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. The RCMJD is grateful to the Government's Music & Dance Scheme, the Leverhulme Trust, the Wolfson Foundation, the Humphrey Richardson Taylor Charitable Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), Abinger Hammer Village School Trust, Alchemy Foundation, Awards for Young Musicians, Meredith & Denis Coleman, Dorothy L Sayers Society, Estate of Humphrey Searle, Future Talent, Granger Award, John Curwen Society, PRS for Music Foundation, Roger Quick, Saddlers' Company, Sascha Lasserson Memorial Trust and the Wrightson Trust for their generous support.

Tonight's concert has been generously supported by the Friends of the RCMJD, a loyal and dedicated team whose work is invaluable in supporting the activities of the RCMJD. As well as providing hospitality for our visitors, running a music ordering service for students and staff on Saturdays, and assisting with the purchase of specialist instruments and bows, the RCMJD Friends finance the hire of external venues each year for our more high-profile concerts, including this evening's End of Year Symphony & Chamber Orchestras concert. Our students regularly enjoy the opportunity to perform new music, thanks to the generous support of the RCMJD Friends, who regularly commission new works from leading composers.

I would like to express my heartfelt thanks to the phenomenally successful conductors who have nurtured our talented young musicians at the JD this year; Chris Hiron, Robert Hodge, Jacques Cohen, and our wonderful Symphony Orchestra tutors Matthew Scrivener, Karen Bradley, Miriam Lowbury, Vera Pereira, Douglas Mitchell, Philip Box, Chris Terian, Richard Ward, Daniel De-Fry and Imogen Ridge.

I hope you enjoy the concert.

**Miranda Francis**

MA I RAM ARCM PGCE ARAM HonRCM  
Head of Junior Programmes





RCMJD Symphony Orchestra with conductor Jacques Cohen, November 2021

## PROGRAMME

Haydn (1732-1809)

Symphony no 104 in D major *London*

29'

Interval (20 minutes)

Mahler (1860-1911)

Symphony no 1 in D major *Titan*

53'

*Please ensure that digital watch alarms, pagers, mobile phones and other audible electrical devices are switched off.*



Most of **Christopher Hirons's** playing career has been spent leading and directing chamber orchestras including the Northern Sinfonia, the Academy of Ancient Music, the English String Orchestra and Orchestra da Camera. Christopher has also appeared many times as guest leader with other chamber and symphony orchestras including the Ulster Orchestra, the Orchestra of St. John's Smith Square and the Brighton Philharmonic. He was a member of the Academy of St. Martin in the Fields for ten years. Christopher has frequently appeared as a soloist and director in major festivals and concert halls worldwide. He was director of the National Youth Chamber Orchestra of Great Britain for over twenty years and the East Sussex String Chamber Orchestra.

At the RCMJD he teaches violin and directs the String and Chamber orchestras; he also teaches privately at his home in Wimbledon.



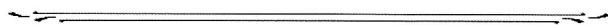


Jacques Cohen is equally known as conductor and composer. He is Music Director of the Cohen Ensemble (formerly known as the Isis Ensemble) and has conducted concerts and broadcasts with such groups as Kremerata Baltica, National Symphony Orchestra of Ukraine, Sofia Soloists, BBC Concert Orchestra, Albania Radio and Television Symphony Orchestra and Bucharest Philharmonic. He has also worked as Music Director on several major opera productions with a variety of companies. Frequently heard on radio both here and abroad, he has recorded a number of CDs including the *Music for Strings* and *Transcriptions for Strings* discs with the Cohen Ensemble on the Meridian label, both of which have attracted excellent reviews in the international music press. More recently, Jacques's latest CD with Oxford Camerata, entitled *Cohen's Carols* on ICSM and comprising some of his compositions and arrangements for unaccompanied choir is also proving to be very popular, especially at Christmas!

Jacques read music at Oxford where he conducted the university orchestras and performed his own compositions. On leaving Oxford, he was awarded the Conducting Scholarship at the Royal College of Music where he won several prizes including the Tagore Gold Medal, the college's award for its most outstanding student before going on to work as Assistant Conductor with the London Symphony Orchestra. He took First Prize in the NAYO British Reserve Conducting Competition and was also a Prizewinner in the Leeds Conductors Competition. Other accolades include the August Manns Prize and Constant Lambert Award.

Jacques's compositions, published by Norsk Musikforlag, include music for choir, orchestra, chamber works and opera. In the last few years his commissions have included pieces for Dame Evelyn Glennie (*Firefly*), Piatti Quartet (*From Behind Glass*), Fitzwilliam Quartet (*Nun danket alle Gott*), National Youth Wind Ensemble (*Pantheon*), Tête-à-tête opera (*The Lady of Satis House*) and Lloyd's Choir (*The Denial of St Peter*). His string orchestra arrangements, particularly that of Mussorgsky's *Pictures at an Exhibition*, are fast becoming staples of the repertoire.

During the lockdowns Jacques composed two big new orchestral pieces both on programmatic themes and his most recent commission, a large-scale oratorio on the creation, is due to be premièred in 2023. His website can be found at [www.jacquescohen.co.uk](http://www.jacquescohen.co.uk).



### Haydn Symphony no 104 in D major *London*

Joseph Haydn (1738-1809) was born in Rohrau, Austria, soon moving to Vienna where he served as a chorister in the Cathedral and worked as a freelance musician. Despite neither of his parents being professional musicians, his childhood years were full of music. Haydn wrote sixty eight string quartets and over one hundred symphonies, playing a huge role in the development of both of these forms and earning him the titles of 'Father of the String Quartet' and 'Father of the Symphony'. Securing a post at the court of Prince Anton Esterházy in Eisenstadt in 1761, Haydn was given great opportunities to develop as a composer, run the orchestra, play chamber music, and put on operas. He was promoted to Kapellmeister under Prince Nikolaus Esterházy and during this period experimented with new ideas and developed his music further.

Haydn's two visits to London were arranged by Johann Salomon (violinist and impresario), who travelled to the Esterházy palace, as soon as Haydn's contracts with the family had allowed him to take other work, to bring him back to London. He composed six symphonies for each visit, hence the twelve London Symphonies. Some had nicknames, such as *The Surprise* (no 94) and *The Clock* (no 101), and his 104<sup>th</sup> and final symphony was named *London*. It was premiered to great acclaim in 1795 by the Opera Concert Orchestra at the King's Theatre. From that concert alone, Haydn earned 4000 Gulden (approximately £10,000 today).

The first movement of this symphony follows the traditional sonata form structure that was commonly used at the time. It begins with a slow, fanfare-like introduction featuring a unison rising 5<sup>th</sup> and falling 4<sup>th</sup> motif, which ends with a surprising Neapolitan sixth chord and a short melodic phrase in the oboe before the Allegro begins. Haydn uses mono-thematicism in both this and the final movement, and the main theme is split into fragments, each being developed throughout the movement.

The second movement *Andante* has a tripartite structure. However, a recurring melody that is frequently modified creates a theme and variations feel. As in many of the other movements, Haydn frequently uses rests within the theme and to preface a new section. With a dramatic middle section to follow the light opening, this movement provides contrast through instrumentation and style.

A minuet and trio movement back in the tonic key of D major follows, beginning with a rising perfect 5<sup>th</sup>, reminiscent of the first movement. Sforzando accents on the final beats of bars interrupt the stately dance in the minuet before a more elegant trio in the form of a sophisticated Ländler begins. Almost constant quavers run through this section until, after another moment of silence, Haydn has to find a way back to the tonic from the remote key of B flat for the repeat of the minuet. He skilfully uses a chromatic line to return to the home key.

Despite many believing that the melody that opens the fourth and final movement was a recreation of London street cries, it is actually based on a Croatian folk song *Oj, Jelena* which would have been known to Haydn from his time in the service of the Esterházy. The theme is accompanied by a tonic drone in the horns and cellos, emphasising the folk-like feel. Haydn plays around with sonata form in this movement by including extra thematic material, perhaps to compensate for the lack of contrast that mono-thematicism brings. The movement concludes with a substantial coda of seventy bars, ending with a triumphant perfect cadence.

*Programme note by Niamh Connellan.*

### **Mahler Symphony no 1 in D major Titan**

It was a 24-year-old love-stricken Gustav Mahler who began work on his *First Symphony* in 1884. Almost two decades before his ill-fated marriage to Alma Schindler in 1902, Mahler had fallen for the charms of the young soprano, Johanna Richter. This passionate but ultimately unfulfilled affair led to Mahler writing the poems from which he composed his song cycle *Leider eines fahrenden Gesellen* (Songs to a Wayfarer). Following the path of a jilted lover consoling himself in nature, the song cycle echoes the searching romanticism of Schubert's *Winterrheise* of 1827. Parts of *The Wayfarer* are quoted throughout the First Symphony. Listen out for muted strings and violin solos in the third movement, an almost unaltered transcription from the final song, *Die zwei blauen Augen von meinem Schatz* (The Two Blue Eyes of my Beloved).

The image of an outsider introduced by the unrequited love of the *Wayfarer* is prevalent across Mahler's oeuvre. Living in a Europe rife with antisemitism, Mahler was famously quoted referring to himself as 'thrice homeless, as a native of Bohemia in Austria, an Austrian amongst Germans and a Jew everywhere'. Perhaps to confront this sense of alienation, Mahler sought spirituality throughout his 50-year life. Whilst his conversion to Catholicism in 1897 is widely considered to have been at least partially for practical purposes, Alma Mahler testified in her memoirs that he searched ardently for the meaning of existence and, whilst not wishing to commit to the doctrine of any religion, was drawn to the spiritual transcendence that perfuses notions of the divine. The pastoral tranquillity of the opening of the symphony, said to depict daybreak, could thus be interpreted as the dawn of time: creation itself.

Throughout the symphony, moments of divine otherworldliness are tempered by moments of earthbound human experience. The boot-stomping second movement mimics a German drinking song and the funereal third movement which begins with a haunting minor transcription of the folk tune *Frère Jacques* symbolises the common fate of man.

Later in the third movement listen out for the interlude that mimics Klezmer wedding music, complete with *col legno* in the violins. (*Col legno* is a technique involving striking the wood of the bow against the strings, creating a percussive effect.) Imagine this as depicting an onlooker at a wedding, drawing on the sense of isolation from the *Songs to a Wayfarer*.

Likewise, transcendence is punctuated by militaristic outbursts, perhaps reflecting the military barracks near which Mahler lived a child. In the opening, listen out for trumpet fanfares. In the turbulent final movement, these fanfares explode into an adaptation of the Hallelujah Chorus from Handel's *Messiah*, a mighty- but perhaps simplistic- symbol of self-assertion and the conquering of suffering.

Mahler once remarked to his fellow composer, Jean Sibelius, 'A symphony must be like the world. It must embrace everything'. By all accounts a man of a mercurial temperament, the young Mahler paints in the First Symphony a kaleidoscopic portrait of profound human feeling, uniting the volatile with the pastoral, the earthly with the divine.

*Programme note by Flora Clapham.*



# ROYAL COLLEGE OF MUSIC JUNIOR DEPARTMENT SYMPHONY ORCHESTRA

*Italics denotes member of Chamber Orchestra* \*RCMJD alumnus

\*\*RCM Student

## Violin I

Gabriella Bavetta  
George Richardson-Jones  
Imaan Kashim  
Natalie Bhak  
Catherine McCardel  
Almida Lile  
Jemima Price  
Ana Neves  
Diane Comon  
Xenia Edwards  
Jada Marsh  
Emma Purdy  
Emily St Clair  
Rocio Ortega Lopez

## Violin II

Flora Clapham  
Chloe Prins  
Isabell Karlsson  
Frankie Davies  
Rhys Evans  
Chiara Ponticos  
Lachlan Edwards  
Anabel Hannay  
Kim Mai Hua  
Matilda Haines  
Clio Harwood  
Nathaniel Johnny  
Seoyun Choi  
Hector Elwes

## Viola

Elsa Rapisarda  
Florence Buckley  
Polly Almond  
Anneka Vetter  
Sassan Bhanji  
Annabel Marshall  
Charlie Rose  
Ella Herbert  
Elsa Chung

## Cello

Riya Hamie  
Soumy Park  
Lilah Forde  
Haru Ogiwara  
Jonathan Quinton  
Katie Harrison  
Raphael Herberg  
Megan Clarke  
Leo de Flammineis  
Gabriella Zailer-Fletcher  
Steven Marsh  
Maddy Napier  
Daniel Jurado Hoshino  
Ola Kiezun

## Double Bass

Nathan Perry  
Levi Andreassen  
Nathan Ng  
Colin Kang  
Jasper Jones  
Theo Moran  
Wylan Man  
Lukas Hall

## Flute

Juliet Gray  
Clementine Thompson  
Dani Walker  
Ellen Roff  
Isaac Skey

## Oboe

Niamh Connellan  
Isabella Mackie  
Tom Kirby  
Oliver Brown

## Clarinet

Alexander Buckley  
Amalia Beeko  
Luming Zhang  
\*\*Mebrakh Haughton-Johnson

## Bassoon

Sophie Rowdene  
Annabella May-Francis  
\*Julia Flint  
\*Francis Bushell

## Horn

Sarah Pennington  
Matthew Prior  
Caoimhe Cleary  
Noah Hall  
Louis Pike  
\*Lucas Boardman  
\*\*Amadea Dazeley-Gaist  
\*\*Bertille Cascio

## Trumpet

Samuel Balchin  
Charles Clark  
Sophie Schofield  
Archie Chettleburgh  
Markus Sadler  
Lucy Butlin

## Trombone

Isaac Scheer  
Belinda Mendez da Costa  
Ellie Curson  
\*Jonathan Lovatt

## Tuba

Nona Lawrence

## Timpani & Percussion

Jordan Ashman  
George Garnett  
Stephen Brown  
\*Joe Bate  
\*Will Rowling  
Tolga Mardin

## Harp

Tatiana Fraser  
Alice Boyle

## ORCHESTRA TUTORS (\* = Senior Tutor)

\*Matthew Scrivener *violin*   Karen Bradley *viola*   Miriam Lowbury *cello*   Vera Pereira *double bass*  
\*Douglas Mitchell *woodwind*   \*Philip Box *horn*   Richard Ward *brass*   Chris Terian *percussion*  
Daniel De-Fry/Imogen Ridge *harp*



# ROYAL COLLEGE OF MUSIC

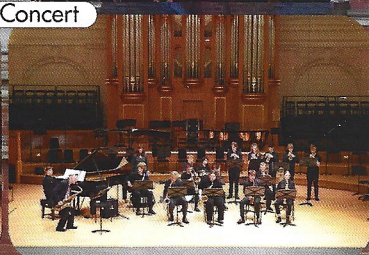
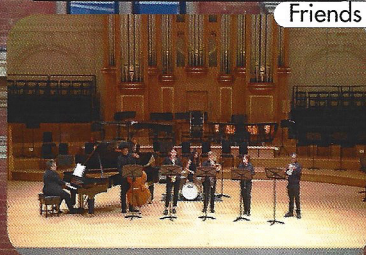
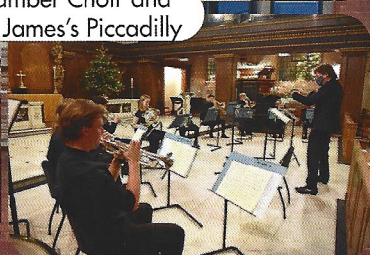
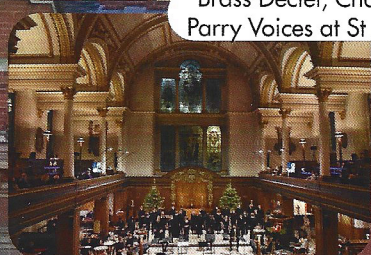
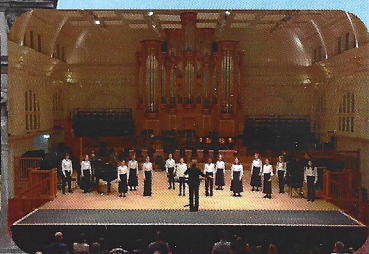
## Junior Department 2021/22



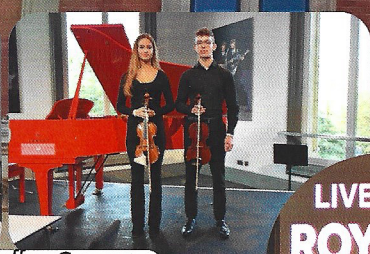
Brass Dectet, Chamber Choir and Parry Voices at St James's Piccadilly



Friends Concert



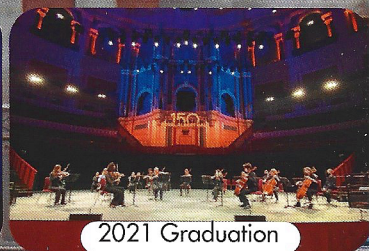
Elgar Room Coffee Concerts



LIVE AT THE ROYAL ALBERT HALL



Late Night Jazz



2021 Graduation



Record numbers of RCMJD Students in NYO



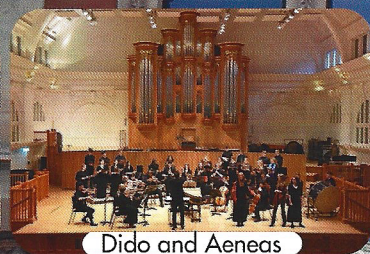
Tasmin Little Violin Masterclass



String Quartet at Worshipful Company of Saddlers



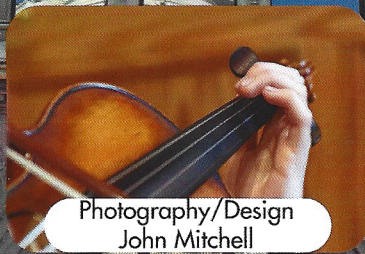
Rolf Hind Composition Workshop



Dido and Aeneas



Ken Burton Choral Masterclass



Photography/Design John Mitchell



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**Miranda Francis** Head of Junior Programmes  
**Ben Storey** Assistant Head of Junior Programmes  
**Gill Redfern** Administrator  
**Connor Stamford** Administrative Coordinator  
**John Mitchell** Performance Manager

**Orchestra Assistants**

Catherine Alsey, Joe Bate, Connor Gingell, Henry Morley, Henry Newton, Marie Sato, Alex Taylor



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# EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 20 June, 1.05pm



## EUROPEAN HORIZONS

### RCM at the Austrian Cultural Forum

Monday 20 June, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified.

Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>JS Bach</b> (1685–1750)	Prelude and Fugue in E major, Book II, BWV 878	8'
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**Sofía Peciña Medina** piano

<b>Ravel</b> (1875–1937)	Miroirs	14'
	iii <i>Une barque sur l'océan (A Boat on the Ocean)</i>	
	iv <i>Alborada del gracioso (The Jester's Aubade)</i>	

**Ming-Hang Zhang** piano

<b>Schubert</b> (1797–1828)	Wanderer Fantasy in C major op 15	20'
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**Salvador Sanchez Fernandez** piano

<b>Britten</b> (1913–1976)	Solo Suite for Cello no 1	7'
	i <i>Canto primo</i>	
	ii <i>Fugue</i>	

**Laura Armstrong** cello



## Upcoming Events

### CHAMBER ESSENTIALS: SATELLITES

Wednesday 22 June, 6pm

Performance Hall

'In space, the seemingly simple idea of standing still becomes a complex notion...' RCM chamber musicians present an evening of otherworldly music inspired by Visiting Professor Garth Knox's *Satellites*, a piece which demonstrates the virtuosic capabilities of the string quartet.

Christopher Bond's energetic piece for lower brass, *Equinox*, depicts the twice-yearly occasion when the earth's axis results in an equal amount of day and night, while Judith Weir's *Airs from Another Planet* imagines futuristic space colonisers marooned on a distant planet.

Repertoire to include:

**Christopher Bond** Equinox

**Judith Weir** Airs from Another Planet

**Garth Knox** Satellites

**John Griffith II** Mediciea Sidera (world premiere)

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RCM CHAMBER MUSIC

Tuesday 21 June, 1.05pm

Performance Hall

<b>Beethoven</b> (1770–1827)	Piano Sonata no 30 in E major op 109 <i>i Vivace ma non troppo</i> <i>ii Prestissimo</i>	7'
<b>Qiyin Deng</b> piano		
<b>Jon D Nelson</b> (b 1993)	2112 <i>i Roots</i> <i>ii Snuffed</i> <i>iv Peace</i>	13'
<b>Taryn Surratt</b> mezzo-soprano <b>Hamish Jack Brown</b> piano		
<b>Molly Frances Arnuk</b> (b 2003)	A Variation on an English Folk Song	6'
<b>Neo Hung</b> piano		
<b>Takemitsu</b> (1930–1996)	Toward The Sea <i>i The Night</i> <i>ii Moby Dick</i> <i>iii Cape Cod</i>	11'
<b>Flutes &amp; Frets Duo</b> Beth Stone flute Danny Murphy lute		
<b>Benet Casablancas</b> (b 1956)	Haiku	2'
<b>Mozart</b> (1756–1791)	Piano Trio no 3 in B flat major K502 <i>i Allegro</i>	7'

**Mendelssohn**  
(1809–1847)

Piano Trio no 2 in C minor op 66  
*i Allegro energico e con fuoco*

9'

**Astatine Trio**

Julia Blachuta violin

Riya Hamie cello

Berniya Hamie piano

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# CHAMBER ESSENTIALS: SATELLITES

Wednesday 22 June, 6pm

Performance Hall

## CHAMBER ESSENTIALS: SATELLITES

Wednesday 22 June, 6pm, Performance Hall

Have you ever considered what music from the depths of space might sound like? Would it be similar to planet earth or could it be something new and completely untouched by Western civilisation?

This evening as part of the Chamber Essentials series, we consider this question through the lens of four living composers, each presenting their own take on what music of the universe could sound like.

Christopher Bond graduated from the Royal Welsh College of Music and Drama in 2014 and recently completed the Masters in Education programme at the RCM. Originally written for euphonium quartet, *Equinox* was written in late 2011 and won the 2012 Stainer & Bell Award for Brass Composition.

Judith Weir was inspired to write *Airs from Another Planet* after she read about an idea to establish a human colony on Mars. In order to acclimatise themselves, potential settlers would first live together on a remote Scottish Island. This piece is a manifestation of this idea; 'This is the music of the Scottish colonisers, several generations later, marooned on a lonely and distant planet; the ancient forms of their national music almost completely lost in translation, with only the smallest vestiges of the national style remaining.' (Judith Weir)

John Griffith II has recently completed his first year on the Masters of Composition programme at the RCM. His new work, *Medicea Sidera* reflects on the moons of Jupiter performed with the same instrumentation as Schoenberg's *Pierrot Lunaire*.

Garth Knox is a violist and composer and visiting professor at the RCM. His work for string quartet *Satellites* was written for the Kronos Quartet's 50 for the Future programme and demonstrates the virtuosic capabilities of the string quartet.

**Christopher Bond** Equinox  
(b 1992)

6'

**Fourtitude Tuba Quartet**

**Connor Gingell** tuba

**Tom Torley** tuba

**Alexander Miller** tuba

**Nathan Mansell** tuba

**Judith Weir**                      *Airs from Another Planet*

(b 1954)

*i                      Strathspey & Reel*

*ii                     Traditional Air*

*iii                   Jig*

*iv                   Bagpipe Air, with Drones*

13'

**Hollie Tibbotts** flute

**Alex Franklin** oboe

**Connor Hargreaves** clarinet

**Amelia Lawson** horn

**Jamie King** bassoon

**John Griffith II**                      *Medicea Sidera: The Galilean Moons of Jupiter*

(b 1997)

14'

**JP Jennings** conductor

**Enya Bowe** flute

**Ed Pelham** clarinet

**Greta Bommarito** violin

**Luis Freitas Da Cruz** cello

**Louis-Victor Bak** piano

**Garth Knox**                      *Satellites*

(b 1956)

*i                      Geostationary*

*ii                     Spectral Sunrise*

*iii                   Dimensions*

10'

**Lily Harwood** violin

**Faye Lam** violin

**Leon Chakrabarti** viola

**Emily Henderson** cello

## UPCOMING EVENTS

### ENSEMBLE MOLIERE: THE KING'S PLAYLIST

Monday 27 June 2022, 6pm

Performance Hall

Ensemble Molière is the first ensemble to be chosen as the New Generation Baroque Ensemble supported by BBC Radio 3, the Royal College of Music, and the National Centre for Early Music.

It presents a soundtrack of music dedicated to every moment of King Louis XIV's day, by some of the leading French Baroque composers.

Imagine you're walking in the shoes of the Sun King. What better way to wake up than to the Ouverture from Charpentier's Les arts florissants? Then, soak up extracts from Lully's Phaëton as the sun rises, a little Couperin as one goes about daily business, a Symphonies pour les Soupers du Roy by Delalande to accompany supper, dance music from the Ballet Royal de la Nuit and a suite to dream to from Marais' Trios pour le coucher du Roy.

Tickets: Pay what you can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



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## RCM SYMPHONY ORCHESTRA: SHOWCASE

Thursday 23 June, 4pm

Amaryllis Fleming Concert Hall

Howard Williams conductor

Ava Dodd soprano

Henna Mun soprano

Georgia Melville soprano

RCM Symphony Orchestra



## RCM SYMPHONY ORCHESTRA: SHOWCASE

Thursday 23 June, 4pm | Amaryllis Fleming Concert Hall

Howard Williams conductor

Ava Dodd soprano

Henna Mun soprano

Georgia Melville soprano

RCM Symphony Orchestra

<b>Berlioz</b>	Les nuits d'été op 7	31'
(1803–1869)	i <i>Villanelle</i>	
	ii <i>Le spectre de la rose</i>	
	iii <i>Sur les lagunes: lamento</i>	
	iv <i>Absence</i>	
	v <i>Au cimetière: clair de lune</i>	
	vi <i>L'île inconnue: barcarolle</i>	

The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sir Antonio Pappano, Bernard Haitink, Thomas Zehetmair, John Wilson, Vasily Petrenko and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

Following a series of workshops, Howard Williams conducts the RCM Symphony Orchestra in this performance of Berlioz's evocative song cycle *Les nuits d'été* (*Summer Nights*).

Berlioz was inspired by *La Comédie de la mort* (*The Comedy of Death*), a set of poems contemplating love and loss by French writer Théophile Gautier. *Villanelle* and *L'île inconnue: barcarolle* are light-hearted celebrations of spring and love, and the middle four songs are sombre and melancholy. The composer created his own title, drawn from the poet's images of night.

The original songs were published in 1841 and written for mezzo-soprano or tenor with piano accompaniment. French 19th-century opera singer Marie Recio, who later became Berlioz's second wife, was a frequent performer of the fourth song *Absence*, and Berlioz quickly orchestrated it for mezzo-soprano and small orchestra. The remaining songs were not orchestrated until 1856, with *Le spectre de la rose* and *Sur les lagunes* transposed to a lower key to allow different voice parts to perform them. The new versions were each dedicated to a different singer who had impressed Berlioz; Madeleine Nottès, his Marguerite in *Faust*, had the honour of a dedication for *Absence*, leading us to question, what would Marie Recio, whom he had married in 1854, have thought?



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## **Villanelle**

*Quand viendra la saison nouvelle,  
Quand auront disparu les froids,  
Tous les deux nous irons, ma belle,  
Pour cueillir le muguet aux bois;  
Sous nos pieds égrenant les perles  
Que l'on voit au matin trembler,  
Nous irons écouter les merles  
Siffler!*

*Le printemps est venu, ma belle;  
C'est le mois des amants béni,  
Et l'oiseau, satinant son aile,  
Dit ses vers au rebord du nid.  
Oh! viens donc sur ce banc de mousse,  
Pour parler de nos beaux amours,  
Et dis-moi de ta voix si douce:  
Toujours!*

*Loin, bien loin, égarant nos courses,  
Faisons fuir le lapin caché,  
Et le daim au miroir des sources  
Admirant son grand bois penché;  
Puis, chez nous, tout heureux, tout aises,  
En paniers enlaçant nos doigts,  
Revenons rapportant des fraises  
Des bois!*

### **Le spectre de la rose**

*Soulève ta paupière close  
Qu'éffleure un songe virginal;  
Je suis le spectre d'une rose  
Que tu portais hier au bal.  
Tu me pris encore emperlée  
Des pleurs d'argent de l'arrosoir,  
Et parmi le fête étoilée  
Tu me promenas tout le soir.*

*Ô toi, qui de ma mort fus cause,  
Sans que tu puisses le chasser,  
Toutes les nuits mon spectre rose  
À ton chevet viendra danser.  
Mais ne crains rien, je ne réclame  
Ni messe ni De profundis;  
Ce léger parfum est mon âme,  
Et j'arrive du paradis.*

*Mon destin fut digne d'envie;  
Et pour avoir un sort si beau,  
Plus d'un aurait donné sa vie,  
Car sur ton sein j'ai mon tombeau,  
Et sur l'albâtre où je repose  
Un poète avec un baiser  
Écrivit: Ci-gît une rose  
Que tous les rois vont jalouser.*

*When the new season comes,  
When the cold has gone,  
We two will go, my sweet,  
To gather lilies-of-the-valley in the woods;  
Scattering as we tread the pearls of dew  
We see quivering each morn,  
We'll go and hear the blackbirds  
Sing!*

*Spring has come, my sweet;  
It is the season lovers bless,  
And the birds, preening their wings,  
Sing songs from the edge of their nests.  
Ah! Come, then, to this mossy bank,  
To talk of our beautiful love,  
And tell me in your gentle voice:  
Forever!*

*Far, far away we'll stray from our path,  
Startling the rabbit from his hiding-place,  
And the deer reflected in the spring  
Admiring his great lowered antlers;  
Then home we'll go, serene and at ease,  
And entwining our fingers basketlike,  
We'll bring back home wild  
Strawberries!*

*Open your eyelids,  
Brushed by a virginal dream;  
I am the spectre of a rose  
That yesterday you wore at the dance.  
You plucked me still sprinkled  
With silver tears of dew,  
And amid the glittering feast  
You wore me all evening long.*

*O you who brought about my death,  
You shall be powerless to banish me,  
The rosy spectre which every night  
Will come to dance at your bedside.  
But be not afraid – I demand  
Neither Mass nor De Profundis;  
This faint perfume is my soul,  
And I come from Paradise.*

*My destiny was worthy of envy;  
And for such a beautiful fate,  
Many would have given their lives,  
For my tomb is on your breast,  
And on the alabaster where I lie,  
A poet with a kiss  
Has written: Here lies a rose  
Which every king will envy.*

## Sur les lagunes

Ma belle amie est morte:  
Je pleurerai toujours;  
Sous la tombe elle emporte  
Mon âme et mes amours.  
Dans le ciel, sans m'attendre,  
Elle s'en retourna;  
L'ange qui l'emmena  
Ne voulut pas me prendre.  
Que mon sort est amer!  
Ah! Sans amour, s'en aller sur la mer!

Le blanche créature  
Est chouchée au cercueil.  
Comme dans la nature  
Tout me paraît en deuil!  
La colombe oubliée  
Pleure et songe à l'absent;  
Mon âme pleure et sent  
Qu'elle est dépareillée.  
Que mon sort est amer!  
Ah! Sans amour, s'en aller sur la mer!

Sur moi la nuit immense  
S'étend comme un linceul;  
Je chante ma romance  
Que le ciel entend seul.  
Ah! Comme elle était belle,  
Et comme je l'aimais!  
Je n'aimerai jamais  
Une femme autant qu'elle.  
Que mon sort est amer!  
Ah! Sans amour, s'en aller sur la mer!

## Absence

Reviens, reviens, me bien-aimée;  
Comme une fleur loin du soleil,  
La fleur de ma vie est fermée  
Loin de ton sourire vermeil!

Entre nos cœurs quelle distance!  
Tant d'espace entre nos baisers!  
Ô sort amer! ô dure absence!  
Ô grands désirs inapaisés!

Reviens, reviens, ma bien-aimée.  
Comme une fleur loin du soleil,  
La fleur de ma vie est fermée  
Loin de ton sourire vermeil!

D'ici là-bas, que de campagnes,  
Que de villes et de hameaux,  
Que de vallons et de montagnes,  
À lasser le pied des chevaux.

My dearest love is dead:  
I shall weep for evermore;  
To the tomb she takes with her  
My soul and all my love.  
Without waiting for me  
She has returned to Heaven;  
The angel who took her away  
Did not wish to take me.  
How bitter is my fate!  
Alas! To set sail loveless across the sea!

The pure white being  
Lies in her coffin.  
How everything in nature  
Seems to mourn!  
The forsaken dove  
Weeps, dreaming of its absent mate;  
My soul weeps and feels  
Itself adrift.  
How bitter is my fate!  
Alas! To set sail loveless across the sea!

The immense night above me  
Is spread like a shroud;  
I sing my song  
Which heaven alone can hear.  
Ah! How beautiful she was,  
And how I loved her!  
I shall never love a woman  
As I loved her.  
How bitter is my fate!  
Alas! To set sail loveless across the sea!

Return, return, my sweetest love;  
Like a flower far from the sun,  
The flower of my life is closed  
Far from your crimson smile!

Such a distance between our hearts!  
So great a gulf between our kisses!  
O bitter fate! O harsh absence!  
O great unassuaged desires!

Return, return, my sweetest love.  
Like a flower far from the sun,  
The flower of my life is closed  
Far from your crimson smile!

So many intervening plains,  
So many towns and hamlets,  
So many valleys and mountains,  
To weary the horses' hooves.

*Reviens, reviens, ma bien-aimée.  
Comme une fleur loin du soleil,  
La fleur de ma vie est fermée  
Loin de ton sourire vermeil!*

### **Au cimetière**

*Connaissez-vous la blanche tombe  
Où flotte avec un son plaintif  
L'ombre d'un if?  
Sur l'if, une pâle colombe,  
Triste et seule, au soleil couchant,  
Chante son chant;*

*Un air maladivement tendre,  
À la fois charmant et fatal,  
Qui vous fait mal  
Et qu'on voudrait toujours entendre,  
Un air, comme en soupire aux cieux  
L'ange amoureux.*

*On dirait que l'âme éveillée  
Pleure sous terre à l'unisson  
De la chanson,  
Et du malheur d'être oubliée  
Se plaint dans un roucoulement  
Bien doucement.*

*Sur les ailes de la musique  
On sent lentement revenir  
Un souvenir;  
Une ombre, une forme angélique  
Passe dans un rayon tremblant,  
En voile blanc.*

*Les belles-de-nuit, demi-closes,  
Jettent leur parfum faible et doux  
Autour de vous,  
Et le fantôme aux molles poses  
Murmure, en vous tendant les bras:  
Tu reviendras?*

*Oh! jamais plus, près de la tombe  
Je n'irai quand descend le soir  
Au manteau noir,  
Écouter la pâle colombe  
Chanter sur la pointe de l'if  
Son chant plaintif!*

*Return, return, my sweetest love.  
Like a flower far from the sun,  
The flower of my life is closed  
Far from your crimson smile!*

*Do you know the white tomb  
Where the shadow of a yew  
Waves plaintively?  
On that yew, a pale dove,  
Sad and solitary at sundown,  
Sings its song;*

*A melody of morbid sweetness,  
Delightful and deathly at once,  
Which wounds you  
And which you'd like to hear forever,  
A melody, such as in the heavens,  
A lovesick angel sighs.*

*As if the awakened soul  
Weeps beneath the earth together  
With the song,  
And at the sorrow of being forgotten  
Murmurs its complaint  
Most meltingly.*

*On the wings of music  
You sense the slow return  
Of a memory;  
A shadow, an angelic form  
Passes in a shimmering beam,  
Veiled in white.*

*The Marvels of Peru, half-closed,  
Shed their fragrance sweet and faint  
About you,  
And the phantom with its languid gestures  
Murmurs, reaching out to you:  
Will you return?*

*Ah! nevermore shall I approach that tomb,  
When evening descends  
In its black cloak,  
To listen to the pale dove  
From the top of a yew  
Sing its plaintive song!*

## ***L'île inconnue***

*Dites, le jeune belle,  
Où voulez-vous aller?  
La voile ouvre son aile,  
La brise va souffler!*

*L'aviron est d'ivoire,  
Le pavillon de moire,  
Le gouvernail d'or fin;  
J'ai pour lest une orange,  
Pour voile une aile d'ange,  
Pour mousse un séraphin.*

*Dites, le jeune belle,  
Où voulez-vous aller?  
La voile ouvre son aile,  
La brise va souffler!*

*Est-ce dans la Baltique  
Dans la mer Pacifique,  
Dans l'île de Java?  
Ou bien est-ce en Norvège,  
Cueillir la fleur de neige  
Ou la fleur d'Angsoka?*

*Dites, le jeune belle,  
Où voulez-vous aller?*

*Menez-moi, dit la belle,  
À la rive fidèle  
Où l'on aime toujours.  
– Cette rive, ma chère,  
On ne la connaît guère  
Au pays des amours.*

*Où voulez-vous aller?  
La brise va souffler.*

*Tell me, pretty young maid,  
Where is it you would go?  
The sail is billowing,  
The breeze about to blow!*

*The oar is of ivory,  
The pennant of watered silk,  
The rudder of finest gold;  
For ballast I've an orange,  
For sail an angel's wing,  
For cabin-boy a seraph.*

*Tell me, pretty young maid,  
Where is it you would go?  
The sail is billowing,  
The breeze about to blow!*

*Perhaps the Baltic  
Or the Pacific,  
Or the Isle of Java?  
Or else to Norway,  
To pluck the snow flower  
Or the flower of Angsoka?*

*Tell me, pretty young maid,  
Where is it you would go?*

*Take me, said the pretty maid,  
To the shore of faithfulness  
Where love endures forever.  
– That shore, my sweet,  
Is scarce known  
In the realm of love.*

*Where is it you would go?  
The breeze is about to blow!*

Translation © Richard Stokes, author of: *The Book of Lieder* (Faber); *The Complete Songs of Hugo Wolf* (Faber); *A French Song Companion* (Oxford University Press); *The Spanish Song Companion* (Scarecrow Press); *The Penguin Book of English Song* (Penguin Classics); and *JS Bach: The Complete Cantatas* (Scarecrow Press). Provided via Oxford Lieder ([www.oxfordlieder.co.uk](http://www.oxfordlieder.co.uk))

## Howard Williams

One of Britain's most experienced conductors, Howard Williams has had associations with English National Opera and the Royal Ballet, and has conducted productions throughout Europe. In the UK, he has conducted the London Philharmonic, Royal Philharmonic, Royal Liverpool Philharmonic, City of Birmingham Symphony, Bournemouth Symphony, Royal Scottish National, Royal Northern Sinfonia, London Sinfonietta and English Chamber orchestras, along with all the BBC orchestras. He has conducted at the BBC Proms and appeared with the Bavarian Radio Symphony Orchestra, Netherlands Radio Philharmonic, Portuguese National Symphony Orchestra, Vienna Radio Symphony Orchestra and Hungarian National Philharmonic. With the Baroque Orchestra of English Bach Festival, he conducted productions at Covent Garden of Monteverdi's *L'Orfeo*, Purcell's *Dido and Aeneas* and Handel's *Oreste*. Following a two-year contract with the Royal Ballet at Covent Garden, Howard appeared frequently with the Dutch National Ballet, Netherlands Dance Theatre and Hamburg Ballet. From 1989 to 2000 he was Artistic Director and Principal Conductor of the Pécs Symphony Orchestra, Hungary. In 2000 he was appointed Head of Conducting at the Royal Welsh College of Music and Drama and Artistic Director of the Oxford Orchestra da Camera. Since 2013 he has been Musical Director of the Sinfonia of Cambridge. Howard is a postgraduate professor of conducting at the RCM.

## Ava Dodd

Ava Dodd is a Master's student and Karaviotis Scholar at the RCM. She is also a graduate of the Royal Irish Academy of Music. She was a prizewinner in the Hans Gabor Belvedere International Singing Competition 2022, Eva Kleinitz Scholarship Competition 2022, the International Grand Prix of Romania 'Trophaeum Artis Cantorum', the Royal Dublin Society Music Bursary Competition 2020 and Northern Ireland Opera's Glenarm Festival of Voice Competition. Ava also swept the boards at the 2019 Feis Ceoil, winning seven competitions, including the Gervase Elwas Cup. Recent opera credits include the role of Yum-Yum in Lyric Opera Ireland's production of Gilbert & Sullivan's *The Mikado* and a Young Artist in the Wexford Factory playing the role of Perdita in Karl Goldmark's *Ein Wintermärchen*. Other engagements include soprano soloist for Mahler's Symphony no 4 with the RCM Symphony Orchestra and soloist with the Royal Ballet's 'Draft Works' performance at the Royal Opera House. She made her RTE Concert Orchestra and National Symphony Orchestra debuts in Dublin in March 2022. In July she will perform as a young artist in the International Meistersinger Akademie in Neumarkt before joining the ensemble in Stadttheater Klagenfurt in August for the 2022/23 season.

## Henna Mun

Born in Japan and raised in Canada, Henna Mun is entering into the second year of her Master's at the RCM. She studies with Dinah Harris and Caroline Dowdle. This season, Henna is excited to be playing the role of Sandman in Verbiér's production of *Hänsel und Gretel* conducted by Stanislav Kochanovsky. She has played Anna in *Die lustigen Weiber von Windsor* (RCM Opera Scenes) and Adina in *L'elisir d'amore* (RCM Opera Scenes), as well as covering the roles of Papagena and the Dew Fairy in *Die Zauberflöte* and *Hänsel und Gretel*, respectively (RCM Opera Studio). Additional performances include soprano soloist for Brahms' *Ein Deutsches Requiem* (RCM Symphony Orchestra), Mozart's Mass in C minor, and Handel's *Dixit Dominus*. She has previously studied under Cynthia Hoffmann and Dominique Labelle. Currently Henna is a Midori Nishiura Scholar and is supported by the Josephine Baker Trust. She will be supported by the Drake Calleja Trust from September 2022.

## Georgia Melville

Australian soprano Georgia Melville is a postgraduate student at the RCM, studying with Janis Kelly and Simon Lepper. She is generously supported in the UK by the Michael Rimmer Scholarship and as a Josephine Baker Trust Scholar. Recently, Georgia performed the role of Marie in *Three Penelopes* as part of *Odysseys*, a co-production between RCM and Tête-à-Tête. Her operatic repertoire includes Governess (*The Turn of the Screw*) and Donna Elvira (*Don Giovanni*) in the RCM Opera Scenes, Arminda (*La finta giardiniera*) at the Sydney Conservatorium of Music, Pamina (*Die Zauberflöte*) with Lyric Opera Studio Weimar and Coridon (*Acis and Galatea*) with the Peninsula Summer Music Festival. Georgia was a 2020/21 Artist with Melba Opera Trust and a winning finalist in the Joan Sutherland and Richard Bonyngé Foundation's 2021 Bel Canto Award. A Sydney Conservatorium of Music alumna, Georgia graduated with high distinction in both her graduate diploma (opera) and Bachelor of Music (performance).



## Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

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Gerry Ruddock (brass)  
Alex Neal (percussion)  
Howard Williams, Ondřej Soukup and Daniel Hogan (tutti orchestra)

**Violin I**

*Haim Choi*  
Pietro Genova Gaia  
Mira Marton  
Esther Zaglia  
Natasha Sutanto  
Jane Park  
Emmanuel Webb  
Yuliya Ostapchuk  
Lily Kettle  
Shoshanah Sievers  
Zhi Lim  
Ming Zeng  
Zea Hunt

**Violin II**

*Amy Huang*  
Xiongyufan Miao  
Bronte Vlashi  
Lucilla Mariotti  
Leslie Wilburn  
Alex Raine  
Leon Chakrabarti  
Andrew Kelly  
Vicky Chan  
Aries Chow  
Minyao Huang

**Viola**

*Ana Dunne-Sequi*  
Sam Scheer  
Otoha Tabata  
Laura Young  
Hattie Quick  
Diego Bartolome  
Georgie Davis  
Stella Nedeva  
Lisa Bucknell

**Cello**

*Silvestrs Kalnins*  
Shizuku Tatsuno  
Bertille Mas  
Rozalia Sobecka  
Lotte Hahn Ciechanowicz  
Pei Xie  
Xiaodi Zhao  
Layla Ballard  
Ozgur Kaya  
Lea Boursin

**Double Bass**

*Will Duerden*  
Isabel Garcia Gonzalez  
Lucia Polo Moreno  
Daniel Molloy  
Clare Larkman

**Flute**

*Doroti Vincler*  
Ziqin Chen

**Oboe**

*Amelie Budd*

**Clarinet**

*Alexander McDonald*  
Hannah Shimwell

**Bassoon**

*Julia Flint*  
Francesco Di Matteo

**Horn**

*Caoime Glavin*  
Lucas Boardman  
Derry Sowinski

**Harp**

Annest Davies

Personnel correct at the  
time of going to print.

Italics denote section  
principals.

## RCM SYMPHONY ORCHESTRA: THE FIREBIRD

Thursday 30 June 2022, 7.30pm | Amaryllis Fleming Concert Hall

**Kevin John Edusei** conductor

**RCM Symphony Orchestra**

**Samy Moussa** *Crimson*

**Anna Clyne** *This Midnight Hour*

**Stravinsky** *The Firebird*

**Supported by Her Serene Highness Princess Heidi von Hohenzollern and Catherine Quinn**

Rising star conductor Kevin John Edusei has been widely praised for the drama and tension that he brings to his music-making. He makes his debut with the RCM Symphony Orchestra conducting three powerful works.

Stravinsky's exploration of a Russian folk tale about a magical glowing bird was an instant hit following its 1910 premiere in Paris. Alongside, the programme opens with a captivating 2015 work by Canadian-born composer Samy Moussa, praised by *The Guardian* for its 'intoxicated harmonies and noisy energy', and Anna Clyne's tempestuous *This Midnight Hour*, evoking a mysterious journey through the night.

Tickets: £15, £20; £10 under 35

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

# A STRIKING DISCOVERY:

## MICHELANGELO ROSSI

Friday 24 June, 7.30pm

Cotes-Burgan Atrium

**Rossi**  
(1601–1656)

Credetel voi

Amor, io parto

**Cassini**  
(1551–1618)

Interlude – Amarilli mia bella

**Rossi**

Per non mi dir ch'io moia

Morto mi vede la mia donna in sogno

**Piccinini**  
(1566–1638)

Interlude – Toccata IV

**Rossi**

Ciechi desir

Tu parti a pena gionto

**Matteis**  
(1650–1717)

Interlude – Chaconne

**Rossi**

Occhi, un tempo mia vita

**Joe Parks** conductor / director

### **Singers**

Hannah Crocker | Matthias Dähling | Charlie Eastwood | Dominic Felts | Sam Finch  
Lori Grainger | Amy Heptinstall | Tom Law | Tom Lilburn | Joe Lyndley | Annie MacDonald

### **Flutes & Frets Duo**

Beth Stone flute  
Daniel Murphy lute

Born in either 1601 or 1602, little is known about the life and work of Michelangelo Rossi. The Genoese musician was revered in his time more for his skills as a performer than for his compositions. Only a handful of Rossi's major works survives today: an opera, a book of keyboard music and two books of five-voice madrigals. The madrigals were rediscovered in the 1990s after being lost for nearly 400 years. Despite their astonishing chromatic breadth and beauty, they remain largely unknown and unperformed.

Tonight marks a celebration of some of Rossi's most unique and extraordinary madrigals, with three of them being performed for the first time since they were written in the 1620s and 30s. The performance features singers from the Royal College of Music and Trinity Laban Conservatoire, with Rossi's madrigals being interspersed with Italian instrumental music from the period, courtesy of Flutes & Frets Duo.

## Upcoming Events

### RCM CHAMBER MUSIC

Monday 27 June, 1.05pm

Performance Hall

Repertoire to include:

**Schubert** Piano Trio no 2 in E-flat major, D.929

**Schmitt** Piano Quintet op 51

**Arrieu** Wind Quintet in C major

**Lutosławski** Dance Preludes

Tickets: Pay what you can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



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Programme details correct at time of going to print.



# HARLEM QUARTET

Friday 24 June, 6pm  
Performance Hall

# HARLEM QUARTET

Friday 24 June, 6pm

Performance Hall

**Jessie Montgomery** Strum 8'  
(b 1981)

**Ilmar Gavilán** violin | **Melissa White** violin | **Jaime Amador** viola  
**Nok Him Chan** cello | **Phoebe Clarke** double bass

**Elgar** String Quartet in E minor op 83 28'  
(1857–1934) *i Allegro moderato*  
*ii Piacetole (poco andante)*  
*iii Allegro molto*

## Oriole String Quartet

Emmanuel Webb violin | Amber Emson violin | Hattie Quick viola | Ozgur Kaya cello

**Bruch** String Quintet in E flat major 18'  
(1838-1920) *i Andante con moto*

**Ilmar Gavilan** violin I | **Melissa White** violin II | **Jaime Amador** viola I  
**Joseph Berry** viola II | **James Dew** cello

*ii Allegro*

**Ilmar Gavilan** violin I | **Melissa White** violin II | **Jaime Amador** viola I  
**Summer Brooks** viola II | **Alina Maries-Reim** cello

*iii Andante con moto*

**Ilmar Gavilan** violin I | **Melissa White** violin II | **Jaime Amador** viola I  
**Becca Marr** viola II | **Eleonore Bernhardt** cello

*iv Andante con moto – Allegro ma non troppo  
vivace*

**Ilmar Gavilan** violin I | **Melissa White** violin II | **Jaime Amador** viola I  
**Mitzi Marley-Clarke** viola II | **Eleonore Bernhardt** cello

## Harlem Quartet

New York-based Harlem Quartet, currently serving a three-year residency at London's Royal College of Music, has been praised for its 'panache' by *The New York Times* and hailed in the *Cincinnati Enquirer* for 'bringing a new attitude to classical music, one that is fresh, bracing and intelligent.' It has also won plaudits from such veteran musicians as Grammy-winning woodwind virtuoso Ted Nash of the Jazz at Lincoln Center Orchestra, who declared in a May 2018 *Playbill* article, 'Harlem Quartet is one of the greatest string quartets I have ever heard. They can play anything.' Since its public debut at Carnegie Hall in 2006, the ensemble has thrilled audiences and students in 47 states as well as in the UK, France, Belgium, Brazil, Panama, Canada, Venezuela, Japan, and South Africa.

Harlem Quartet has three distinctive characteristics: diverse programming that combines music from the standard string quartet canon with jazz, Latin, and contemporary works; a collaborative approach to performance that is continually broadening the ensemble's repertoire and audience reached through artistic partnerships with other musicians from the classical and jazz worlds; and an ongoing commitment to residency activity and other forms of educational outreach. The quartet's mission is to advance diversity in classical music, engaging young and new audiences through the discovery and presentation of varied repertoire that includes works by minority composers. Passion for this work has made the quartet a leading ensemble in both educational and community engagement activities.

Harlem Quartet was founded in 2006 by The Sphinx Organization, a national non-profit dedicated to building diversity in classical music and providing access to music education in unprivileged communities. In 2013 the quartet completed its third and final year in the Professional String Quartet Training Program at New England Conservatory, under the tutelage of Paul Katz, Donald Weilerstein, Kim Kashkashian, Miriam Fried, and Martha Katz. The quartet is represented worldwide by Sciolino Artist Management, [www.samnyc.us](http://www.samnyc.us).

The Harlem Quartet Residency is generously supported by Victoria, Lady Robey OBE HonRCM.



## Upcoming Events

### LUNCHTIME CONCERT

Monday 27 June, 1.05 PM

Performance Hall

Repertoire to include:

**Schubert** Piano Trio no 2 in E-flat major, D.929

**Schmitt** Piano Quintet op 51

**Arrieu** Wind Quintet in C major

**Lutosławski** Dance Preludes

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# MUSIC IN THE MUSEUM

Friday 24 June, 12.30pm

Museum Gallery

**Hindemith**  
(1895–1963)

Sonata for Harp

12'

- i* *Mässig schnell*
- ii* *Lebhaft*
- iii* *Leid. Sehr langsam*

**Tannaz Beigijouinani** harp

**JS Bach**  
(1685–1750)

Violin Sonata no 1 in G minor, BWV 1001

16'

- i* *Adagio*
- ii* *Fuga. Allegro*
- iii* *Siciliano*
- iv* *Presto*

**Sharon Zhou** violin

**Beethoven**  
(1770–1827)

String Quartet no 6 in B flat major op 18

25'

- i* *Allegro con brio*
- ii* *Adagio ma non troppo*
- iii* *Scherzo. Allegro*
- iv* *La Malinconia. Adagio - Allegretto quasi allegro*

**Sally Aiko Dando** violin  
**Angélique Martinet** violin  
**Declan Wicks** viola  
**Carys Underwood** cello

## Upcoming Events

### RCM CHAMBER MUSIC

Monday 27 June, 1.05pm

Performance Hall

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## **RCM SYMPHONY ORCHESTRA: BERLIOZ & SUK**

Friday 24 June, 1.05pm | Amaryllis Fleming Concert Hall

Ondřej Soukup conductor

Daniel Hogan conductor

Polina Sosnina organ

RCM Symphony Orchestra

## RCM SYMPHONY ORCHESTRA: BERLIOZ & SUK

Friday 24 June, 1.05pm | Amaryllis Fleming Concert Hall

**Ondřej Soukup** conductor

**Daniel Hogan** conductor

**Polina Sosnina** organ

**RCM Symphony Orchestra**

<b>Berlioz</b> (1803–1869)	Overture: Roman Carnival	8'
<b>Franck</b> (1822–1890)	Choral no 3 in A minor	13'
<b>Suk</b> (1874–1935)	Scherzo fantastique op 25	14'

The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sir Antonio Pappano, Bernard Haitink, Thomas Zehetmair, John Wilson, Vasily Petrenko and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

RCM postgraduate conductors lead the RCM Symphony Orchestra in a programme of Romantic gems by French and Czech composers.

The *Roman Carnival* overture, one of Berlioz's most popular pieces, was intended as the prelude to the second act of his opera charting the memoirs of Italian Renaissance artist Benvenuto Cellini. The opera was distinctly unsuccessful, and the present overture was devised by the composer as an independent concert piece in 1844. The eight minutes of dashing music and colourful orchestration was, in contrast to its musical source, a resounding success.

Franck composed his *Trois Chorals* during a holiday in the summer of 1890. He died, perhaps weakened by complications from a traffic accident earlier that year, soon after, leaving these works, which were published posthumously in 1891. The three chorales are each substantial symphonic compositions, displaying the power, range and colour of contemporary French organs, as exemplified by the work of organ builders including Cavaille-Coll. The A minor chorale contrasts toccata sections with hymn-like interludes, a long romantic aria, and a thrilling conclusion.

Composers such as Berlioz helped bring the concert hall genre known as *fantastic scherzo* into its own throughout the 19th century; it showcased their innovative use of orchestral colour, rhythm, dynamics, and phrasing. Josef Suk's contribution is bright, engaging and energetic, with its glittering orchestration displaying all parts of the orchestra to thrilling effect, while Suk's own Czech heritage is displayed in its rich and attractive melodies.



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## Ondřej Soukup

Ondřej Soukup has held numerous music directorships, and regularly works with RCM Symphony Orchestra and Philharmonic. Most recently, he was appointed Music Director with Kings College London Symphony Orchestra. Highlights include recording Stravinsky's *Soldier's Tale* with Sir Thomas Allen, working with Maxim Vengerov and Sir Antonio Pappano, stepping in for Martyn Brabbins and Joana Carneiro, and conducting the orchestra of English National Opera in a private masterclass. In recent years, Ondřej was Conductor for the Dramatic Voices Program Berlin, Assistant Conductor at Berlin Opera Academy, and Guest Conductor at VoiceArc opera. Ondřej is studying for a Master's of Performance (conducting) at the RCM with Toby Purser, Peter Stark and Howard Williams, and has benefitted from the teaching of Martyn Brabbins, Sir Antonio Pappano and Sir Roger Norrington amongst others. In the 2022/23 season, Ondřej Soukup makes his debut with the Copenhagen Philharmonic, The Danish Sinfonietta, Aalborg Symphony Orchestra, Aarhus Symphony Orchestra and Odense Symphony Orchestra.

## Daniel Hogan

Daniel Hogan is studying with a full scholarship for a Master's of Performance (conducting) at the RCM with Toby Purser, Peter Stark and Howard Williams. Daniel formed the Watford Youth Sinfonia when he was 17 years old, and in the seven years since, it has performed repertoire including Stravinsky's *The Rite of Spring*, Respighi's *Roman Festivals* and Mahler's Ninth Symphony. Daniel recently formed the Sinfonia Perdita, a young professionals orchestra consisting of players from the London conservatoires. Daniel has collaborated with soloists such as Isata Kanneh-Mason and Laure Chan, as well as some of the country's most respected composers including David Matthews, Joseph Horowitz and Matthew Taylor. Daniel received a first class honours degree from the University of York. He is Music Director of the Kew Sinfonia, Chess Players and Orpington Symphony Orchestra. Daniel has studied with Denise Ham and Rebecca Miller, and taken part in masterclasses led by Martyn Brabbins, Jac van Steen, Ben Gernon and Sir Antonio Pappano.

## Polina Sosnina

Polina Sosnina is Associate Organist at St Martin-in-the-Fields and the Pettman Organ Scholar at the London Oratory. She also holds a Big Give Scholarship at the RCM, where she studies with David Graham, Andrew Dewar, and Sophie-Véronique Cauchefer-Choplin. Her studies are supported by the Organists' Charitable Trust, Eric Thompson Trust and the Leonard Freestone Scholarship from the Royal College of Organists. Since graduating from Magdalene College, Cambridge, where she read natural sciences, Polina has held organ scholarships at Temple Church and St Martin-in-the-Fields, and the Director of Music post at St Thomas of Canterbury Church, Brentwood. Recent performances include recitals at Temple Church, Westminster Abbey and St John's Smith Square. During the pandemic, Polina was fortunate to give three virtual recitals: one on the theme Bach, Family and Friends as an Emerging Artist for the London Bach Society; a Bach Bites recital at the RCM; and a performance of Percy Whitlock's music at St Michael's Cornhill.

## Royal College of Music

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Pietro Genova Gaia  
Mira Marton  
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Emmanuel Webb  
Yuliya Ostapchuk  
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*Amy Huang*  
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Lucilla Mariotti  
Leslie Wilburn  
Alex Raine  
Leon Chakrabarti  
Andrew Kelly  
Vicky Chan  
Aries Chow  
Minyao Huang

## **Viola**

*Ana Dunne-Sequi*  
Sam Scheer  
Otoha Tabata  
Laura Young  
Hattie Quick  
Diego Bartolome  
Georgie Davis

## **Cello**

*Silvestrs Kalnins*  
Shizuku Tatsuno  
Bertille Mas  
Rozalia Sobecka  
Lotte Hahn Ciechanowicz  
Lea Boursin  
Pei Xie  
Xiaodi Zhao  
Layla Ballard  
Ozgur Kaya

## **Double Bass**

*Will Duerden*  
Isabel Garcia Gonzalez  
Lucia Polo Moreno  
Daniel Molloy  
Clare Larkman

## **Flute**

*Doroti Vincler*  
Ziqin Chen  
Ruth Harrison (pic)

## **Oboe**

*Amelie Budd*  
Ellie Leon  
Kara Battley

## **Clarinet**

*Isaac Prince*  
Alexander McDonald  
Ines Cabo

## **Bassoon**

*Julia Flint*  
Francesco Di Matteo

## **Horn**

*Caoime Glavin*  
Lucas Boardman  
Derry Sowinski  
Alexander Boukikov

## **Trumpet**

*Katie Bannister*  
Amy Ronson  
Rebecca Strentz (cornet)  
Ellena Teal (cornet)

## **Trombone**

*Pau Hernandez*  
Rhodri Thomas  
Angus Butt (bass)

## **Tuba**

Hanna Mbuya

## **Timpani**

Joe Parks

## **Percussion**

*Gregor Thomson*  
Milligan Coles Power  
Stanley Talman  
Kian Hsu

## **Harp**

Annest Davies

Personnel correct at the  
time of going to print.  
Italics denote section  
principals.



## RCM SYMPHONY ORCHESTRA: THE FIREBIRD

Thursday 30 June 2022, 7.30pm | Amaryllis Fleming Concert Hall

**Kevin John Edusei** conductor

**RCM Symphony Orchestra**

**Samy Moussa** *Crimson*

**Anna Clyne** *This Midnight Hour*

**Stravinsky** *The Firebird*

**Supported by Her Serene Highness Princess Heidi von Hohenzollern and Catherine Quinn**

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Stravinsky's exploration of a Russian folk tale about a magical glowing bird was an instant hit following its 1910 premiere in Paris. Alongside, the programme opens with a captivating 2015 work by Canadian-born composer Samy Moussa, praised by *The Guardian* for its 'intoxicated harmonies and noisy energy', and Anna Clyne's tempestuous *This Midnight Hour*, evoking a mysterious journey through the night.

Tickets: £15, £20; £10 under 35

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

## RCM AT ST. MARY ABBOTS

Friday 24 June, 1.05pm

St. Mary Abbots Church

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission

<b>Marc Mellits</b> (b 1966)	Black	5'
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<b>Jack Ledger-Dowse</b> (b 2002)	The Spring	5'
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<b>Piazzolla</b> (1921–1992)	Histoire de Tango, Nightclub 1960	7'
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### Hyde Quartet

Emily Crook clarinet  
 Robbie Marrs clarinet  
 Hannah Shimwell clarinet  
 Ed Pelham clarinet

<b>Hoover</b> (1937–2018)	Suite for Saxophones	12'
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### Astral Saxophone Quartet

Annabella Chenevix Trench saxophone  
 Leopoldo Mugnai saxophone  
 Oliver Lee saxophone  
 Ethan Townsend saxophone

<b>Andrée</b> (1841–1929)	Piano Trio no 2 in G minor	25'
	<i>i Allegro agitato</i>	
	<i>ii Andante con espressione</i>	
	<i>iii Rondo Finale: Allegro risoluto</i>	

**Guillermo Gomez Ocampos** violin

**Aurelien Pinchon** cello

**Louis-Victor Bak** piano

## Upcoming Events

### LUNCHTIME CONCERT

Monday 27 June, 1.05 PM

Performance Hall

Repertoire to include:

**Schubert** Piano Trio no 2 in E-flat major, D.929

**Schmitt** Piano Quintet op 51

**Arrieu** Wind Quintet in C major

**Lutosławski** Dance Preludes

Tickets: Pay what you can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



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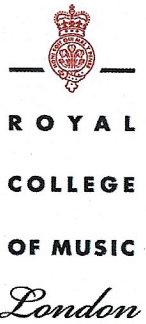
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Programme details correct at time of going to print.





Junior Department  
Ensembles Concert

Saturday 25 June 2022, 5.30pm  
Amaryllis Fleming Concert Hall

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### Sinfonietta

Esther King Smith *tutor*

Ana Neves *mentor*

Lorenzo Dore, Torry Jang, Katherine Jin Da Silva, Elyssa Kiang, Emma Seymour,

Aidan Zhao *violin*

Larry Jang, Alma Silvera *cello*

Humperdinck (1854-1931)

*arr. P Martin*

Evening Prayer from Hansel and Gretel 4'

Peter Martin

Diversion on London Bridge 4'

### Saxophone Ensemble

Sarah Markham *tutor*

Rosemary Ball, Kezia Colton, Amy Curry, Simeon Lord,

Amelie Sainsbury, Arion Thompson

Nigel Wood (b.1960)

Bach & Beyond

4.5'

Safer Sax

3.5'

### Upper Voices

Joy Hill *conductor* Claudia Membery *harp* Martyn Noble *piano*

Mae Amin, Maxine Chu, Jessica Elliott, Niara Fell, Miriam Grant, Imogen Gray,

Caia Harris, Esme McPartland, Claudia Membery, Beatrice Murray, Madeleine Murray,

Lucy Palfery, Hanhan Qu, Rosie Rodriguez-Vassiliou, Orla Scoggins, Clara Sherratt,

Isabella Song, Isabel Woolf, Ka Men Yau

James Whitbourn (b.1963)

Solitude words by John Henry Newman 7.5'

Vaughan Williams (1872-1958)

Dirge for Fidele words by Shakespeare 4'



## Brass Ensemble

Richard Ward *conductor*

Livia Bayley, Lucy Butlin, Ellie McKenzie-Jones, Bronwen Roberts, Elara Jacobs *trumpet*  
Alex Holford, Nye Bayley, Esme McPartland, Maxine Chu *trombone*  
Ro Frederick *horn* Belinda Mendez da Costa *tuba*

Imogen Holst (1907-1984)	Leiston Suite	6'
<i>i Entry Music ii Jig iii Interlude iv Slow Air v March, to the sound of a kettle drum</i>		
Traditional arr. Paul Campbell	Londonderry Air	2'
Ludwig Goransson (b.1984)	Theme from The Mandalorian	2'
Joseph Horowitz (1926-2022)	Folk Song Suite	2'

## Jazz Ensemble

Sara Dhillon *tutor*

Amelie Sainsbury *flute* Saskia Carter *clarinet* Kezia Colton, Alex Pylypenko *saxophone*  
Livia Bayley, Lucy Butlin, Archie Chettleburgh, Bronwen Roberts,  
Elara Jacobs, Oscar Lamb *trumpet*  
Nye Bayley, Maxine Chu, Ben Clarke *trombone*  
Lucas Cunha, Anthony Zemsky *piano*  
Jameil Richards *bass* Uma Kukreja *percussion* Orla Scoggins *guitar*

Wayne Shorter (b.1933)	Roots and Herbs	8'
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Royal College of Music Junior Department, Prince Consort Road, London SW7 2BS  
+44 (0) 20 7591 4334 | [jd@rcm.ac.uk](mailto:jd@rcm.ac.uk) | [www.rcm.ac.uk/junior](http://www.rcm.ac.uk/junior)

Miranda Francis *Head of Junior Programmes*  
Ben Storey *Assistant Head of Junior Programmes*  
Gill Redfern *Administrator*  
Connor Stanford *Administrative Coordinator*  
John Mitchell *Performance Manager*



Junior Department  
Performers Platform

Hilary Sturt *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 25 June 2022, 3pm  
Performance Hall

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- 3.00 Elyssa Kiang *piano* (pupil of Emma Covill)  
Heller Study in A minor op45 no2 2'  
Khachaturian A Little Song no1 from Pictures of Childhood 2'  
Prokofiev Marche no10 from Musiques d'enfants op65 2'
- 3.15 Teresa Kiang *piano* (pupil of Emma Covill)  
Bach Invention no6 in E Major BWV777 4'  
Khachaturian Legend no6 from Pictures of Childhood 2'  
Prokofiev Cortège de sauterelles no7 from Musiques d'enfants op65 2'
- 3.30 String Quartet (Leandro Silvera *tutor*)  
Almond Zhao, Isabel Woolf *violin*  
Nathan Agbesi *viola* Jamie Zweimuller *cello*  
Piazzolla Escualo 4'
- 3.45 String Quartet (Leandro Silvera *tutor*)  
Mae Amin, Caía Harris *violin* Isabel Woolf *viola* Kalli Ziegler *cello*  
Piazzolla Chant et Fugue 6'
- 4.00 Duo (Yoko Ono *tutor*)  
Audrey Wang *piano* Chloe Zhou *violin*  
Debussy Sonata in G Minor L140 i *Allegro vivo* 4'  
Brahms F-A-E Sonata iii *Scherzo* 4'

- 4.15 Lachlan Edwards *violin* (pupil of Mark Messenger)  
Beethoven Violin Sonata no7 in C minor op30 ii *Adagio cantabile* 9'
- 4.30 Ellie McKenzie-Jones *violin* (pupil of Mona Kodama)  
Bruch Violin Concerto no 1 in G Minor op 26 8'  
i *Vorspiel Allegro moderato*  
Busser Andante et Scherzo 5'
- 4.45 String Quartet (Michal Cwizewicz *tutor*)  
Bronagh Lee, Rocio Ortega Lopez *violin*  
Elsa Rapisarda *viola* Raphael Herberg *cello*  
Szymanowski String Quartet op37 (1917) 8'  
ii *Lento assai; Allegro moderato*
- 5.00 Michelle Wang *violin* (pupil of Hilary Sturt)  
May Beach Romance op23 7'



Royal College of Music Junior Department,  
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## **FESTIVALL: NEW PERSPECTIVES**

Sunday 26 June, 5pm | Amaryllis Fleming Concert Hall

John Paul Jennings conductor

Gabriella Teychenné conductor

Edward Sykes trumpet

New Perspectives

## FESTIVALL: NEW PERSPECTIVES

Sunday 26 June, 5pm | Amaryllis Fleming Concert Hall

**John Paul Jennings** conductor\*

**Gabriella Teychenné** conductor

**Edward Sykes** trumpet

**New Perspectives**

<b>Eluned Davies</b> (b 2000)	Never look, always notice (world premiere)*	8'
<b>Oscar Ridout</b> (b 1998)	Viriditas (world premiere)	20'
<b>Lutyens</b> (1906–1983)	Six Tempi for 10 instruments	12'
<b>Lisa Illean</b> (b 1983)	Januaries*	11'

FestivALL is a celebration of work by diverse and under-represented voices across the classical music sector. This afternoon, the Royal College of Music's flagship new music group, New Perspectives, showcases four ground-breaking composers all connected to the College, beginning with world premieres by current RCM composers Eluned Davies and Oscar Ridout.



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*Never look, always notice* was inspired by the concepts of hypervigilance and hyperactivity of the mind: the hypervigilance it takes to exist in public as a woman and the hyperactivity of our modern lives all being detrimental to our ability to give undivided attention. Eluned says 'I wanted to create a sound-world where one could be absorbed in sanctuary from this'.

*Viriditas* was a term employed by 12th-century saint, composer and poet Hildegard of Bingen, denoting a 'greening force' - nature's life-giving power manifested in greenness itself. In this concerto for trumpet and ensemble, Oscar takes it as an intangible but unstoppable underpinning force that creeps, effloresces and entangles in itself sustaining life. The five movements are connected by interludes.

Elisabeth Lutyens studied composition at the RCM with Harold Darke, followed by Georges Caussade in Paris. She was also a highly respected teacher, with pupils including Richard Rodney Bennett and Malcolm Williamson. Her reputation as an outspoken eccentric, however, often overshadowed her music and it is only since her death that her compositions have been more widely recognised. *Six Tempi for 10 Instruments* (1957) was the first of several of her mature works to explore the nature of musical time. Each of the divertimento-like six movements has a fixed time signature and duration of around two minutes, in which Lutyens crafts contrasting portraits of 'music in time' by varying metres and textures.

Lisa Illean completed her postgraduate studies at the RCM in 2015; she has since gone on to work with the BBC, Sydney and Melbourne Symphony Orchestras, the Philharmonia and London Philharmonic Orchestra. She is currently composer-in-residence at the Royal Academy of Music. *Januaries* (2017) was inspired by Lisa's childhood memories of summers spent with her grandparents in Queensland. Underpinning these memories was 'the precise sensation of elements that seem to share two states at once: of air swollen with water and steaming rain one sweats in. It is this sensation that I worked towards in the final version of the piece'.

## John Paul Jennings

Hailing from Southern California, John Paul Jennings is the James Horner Scholar at the RCM and Resident Music Scholar of the Robert Anderson Trust. Prior to this, he studied conducting at the Academy of Performing Arts in Prague. In September 2021, John Paul was appointed Assistant Artistic Director of Regents Opera, beginning his tenure with the UK premiere of the revised version of Strauss's *Die Ägyptische Helena*. He has conducted, among others, the North Czech Philharmonic, Fort Wayne Philharmonic and Oberlin Opera Theatre. He frequently coaches singers in preparing their operatic roles, and works in English, French, German, Italian, and Czech. While completing his undergraduate studies at Oberlin Conservatory, John Paul founded the Oberlin Mozart Players, and gave concerts ranging from a complete performance of Haydn's *The Creation* to the world premiere of Rossa Crean's chamber opera, *Lost Daughters*. He has had the privilege of participating in masterclasses with Sir Roger Norrington, Sir Antonio Pappano, Rafael Payare, Martyn Brabbins, Colin Metters and Jac van Steen. Other engagements include Verdi's *La forza del destino* and assisting on Wagner's *Der Ring des Nibelungen* with Regents Opera, the East Anglia Chamber Orchestra, Salomon Orchestra, and performances of Schönberg's *Pierrot Lunaire* at the RCM.

## Gabriella Teychenné

In the 2022/23 season, Gabriella Teychenné debuts at the Royal Danish Opera and the Norrköping Symphony Orchestra while joining the music staff of the Bavarian State Opera as assistant conductor to Vladimir Jurowski. Gabriella has conducted the Philharmonia, London Philharmonic, BBC Symphony and Kuopio Symphony orchestras as well as L'Orchestre de Chambre de Genève, Orchestre de Picardie, L'Orchestre Philharmonique de Radio France, Covent Garden Sinfonia and the Birmingham Contemporary Music Group. As assistant conductor at the London Philharmonic Orchestra she worked closely with music directors Vladimir Jurowski and Edward Gardner. In the opera house this season, Gabriella conducts Eötvös' *Der goldene Drache* for Nouvel Opéra Fribourg, *Le nozze di Figaro* at Luzerner Theater and works on Delius' *Margot la Rouge* and Puccini's *Le Villi* at Opera Holland Park. Past productions include *Così fan tutte* in Lockenhaus, and the world premiere of Tom Smail's *Blue Electric* in London. With ensemble unitedberlin she appeared at Other Spaces festival in Moscow and featured on Vladimir Jurowski's recording *Xmas Contemporary*. Gabriella studied political philosophy at the University of Cambridge before pursuing postgraduate musical studies at the RCM and the St Petersburg Conservatory. She has been taught by Paavo Järvi, Neeme Järvi, Vladimir Jurowski, Leonid Korchmar, Colin Metters, Mark Heron, Toby Purser, Peter Stark, and Howard Williams and is gratefully supported by the Help Musicians UK Foundation. Gabriella is the Music Director and founder of Sinfonia Humanitas, a London-based ensemble focused on developing creative and thought-provoking programmes.

## Edward Sykes

Edward Sykes is a scholar in his fourth year of undergraduate studies at the RCM. At the RCM he is taught by Mark Calder, Jason Evans and James Fountain. He regularly takes part in RCM ensembles such as the Symphony Orchestra, Philharmonic and Brass Ensemble.

## Oscar Ridout

Master's composer Oscar Ridout is a Bliss Trust Scholar, a recipient of a Vaughan Williams Bursary and is supported by the Henry Wood Accommodation Trust. Oscar is studying with Simon Holt and previously studied with Christian Mason and Martin Suckling. He writes music which engages with musical traditions whilst also questioning them through approaches to technique, form, and expression. His parallel interests in architecture, visual art and literature inform his music-making, resulting in the creation of engaging sonic environments through live acoustic performance.

## Eluned Davies

Eluned Davies is a Welsh composer currently studying at the RCM with Jonathan Cole and Dai Fujikura. She has written for a variety of projects including the geolocation app *Treephonia*, the video game *Mountain Messenger* and for pianist Victor Maslov in celebration of Tchaikovsky's 120-year anniversary. Currently, Eluned's opera *Growing Wings* is being staged by the RCM Opera Studio in collaboration with Tête-à-Tête.

## New Perspectives

The Royal College of Music New Perspectives ensemble was formed to specialise in the performance of contemporary music. The group plays a diverse range of repertoire each term. Recent performances include Mark-Anthony Turnage's *Twice Through the Heart* and Steve Reich's *New York Counterpoint*. RCM student composers also regularly showcase their works with the ensemble. New Perspectives has been directed by a number of established musicians both from the College and from outside, including Timothy Lines and Nicholas Collon. The group is becoming established outside College and engagements have included performances at the Southbank Centre for their festival The Rest is Noise.

## Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

**Flute**

Rianna Henriques (alto)

**Oboe**

Federico Allegro

**Clarinet**

Sophie Glenny

**Bassoon**

TBC

**Saxophone**

Bekki Lycett

**Violin**

*Jessica Meakin*

Elliott Bougant

Rubie Besin

**Viola**

Xinyue Kang

**Cello**

*Samuel Weinstein*

Jaclyn Rosenfeld

Dominic Blanchard

**Bass**

***TBC***

Sam Grade

Phoebe Clarke

**Horn**

Henry Wright

**Trumpet**

Callum Robb

**Trombone**

Adam Thomas

**Harp**

Haley Kwai

**Piano**

Jack Brown (Ridout)

Zekun Ji (Lutyens)

Yihan Zhao (Illean)

**Percussion**

*Charlie Payne*

TBC

TBC

TBC

TBC

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ENSEMBLE MOLIERE:  
THE KING'S PLAYLIST  
Monday 27 June, 6pm  
Performance Hall

BBC  
RADIO



NEW  
GENERATION  
**Baroque  
Ensemble**



ROYAL COLLEGE OF MUSIC  
*London*

**NCEM**  
THE NATIONAL  
CENTRE FOR  
CLASSICAL MUSIC





## ENSEMBLE MOLIERE: THE KING'S PLAYLIST

a soundtrack of music written and dedicated to every moment of King Louis XIV's day

Monday 27 June, 6pm, Performance Hall

*'Released from the depths of a Stygian night, le roi soleil is woken, bathed in glorious light'*

**Marc-Antoine  
Charpentier**  
(1643–1704)

Ouverture from *Les Arts Florissants*

*'A burnished sky flecked with gold and red: a fiery intensity draws him from his royal bed'*

**Jean-Baptiste Lully**  
(163–1687)

Premier air et deuxième air from *Phaëton*

*'As mortals go about their labours, a luminous warmth suffuses his chambers'*

**François Couperin**  
(1668–1733)

Deuxième Concert from *Concerts Royaux*

- |     |                 |
|-----|-----------------|
| i   | Prélude         |
| ii  | Allemande fugué |
| iii | Air tendre      |
| iv  | Air contrefugué |
| v   | Échos           |

*'Before a grand audience, the supper he savours; the courtiers line up awaiting their favours'*

**Michel Richard Delalande**  
(1657–1726)  
arr Satoko Doi-Luck

Excerpts from Première Suite from *Simphonies  
pour les soupers du Roy*

- |     |             |
|-----|-------------|
| i   | Prélude     |
| ii  | Air grave   |
| iii | Trio        |
| iv  | Gigue       |
| v   | Petit air   |
| vi  | Passacaille |

*'For he is Apollo and when he descends; all are in awe as worldly art he transcends'*

**Anonymous**

arr Satoko Doi-Luck

Excerpts from *Ballet Royal de la Nuit*

*Ouverture*

*Recit de la Nuit: 'Languissante clarté,  
cachez-vous dessous l'onde'*

*Le Roy représentant le Soleil levant*

*'Make way for the loveliest night of the world; glittering stars and darkling sky unfurled'*

**Marin Marais**

(1656–1728)

Excerpts from *Suite en Sol Mineur* from *Trios  
pour le coucher du Roy*

i *Prélude*

ii *Sarabande*

iii *Rondeau*

iv *Plainte*

v *Menuet*

The composer Marc-Antoine Charpentier spent many years on the fringes of royal life, notably in service to Mademoiselle de Guise, first cousin of Louis XIV. Written in 1685, *Les Arts Florissants* is a short chamber opera that depicts the eponymous arts flourishing under the magnificent and peaceful reign of Louis XIV. Musically, the Overture is a typically French affair that demonstrates Charpentier's distinctive use of harmony, beginning with a radiant opening and filling out to a dance-like, yet intimate tendrement section.

Jean-Baptiste Lully became known to Louis XIV in 1653 during the performance of *Ballet de la Nuit* in which both men danced. From that point onwards Lully amassed numerous royal positions, including director of the royal opera. Lully's opera *Phaëton* premiered in 1683 at the height of the composer's popularity. In the opera, Phaëton convinces his father to allow him to drive the sun-chariot for one day. In the course of his flight he loses control of the horses, threatening the Earth beneath before ultimately falling to his death. Self-image was everything to Louis XIV, and he portrayed himself as the Sun King. As such, *Phaëton* can be read as an allegorical depiction of the punishment awaiting mortals who dare to raise themselves as high as the 'sun'.

François Couperin was an exceptional composer, organist and harpsichordist, who was given royal assent to publish his music in 1713. His *Concerts Royaux*, written in 1714 and published in 1722, is a series of chamber music suites, each consisting of a Prélude and a succession of dances. Although the suites were probably intended for listening more than for dancing, the music reflects the great love and appreciation of dance within the court.

Michel Richard Delalande taught music to the King's daughters and was director of music at the Chapel Royal from 1714 until his death in 1726. Delalande wrote his *Simphonies pour les Soupers du Roy* in 1703, to be performed at special meals attended by Louis XIV. These dinners were formal occasions that took place before an invited audience, where the music was key in reinforcing the King's magnificent self-image. Although quintessentially French in style, Delalande went on to revise a lot of his work, focussing on

increased polyphonic counterpoint and Italianate melodic lines. The resulting music is truly captivating, and movements such as the Passacaille encapsulate grandeur, intimacy, and innate Frenchness within a unique harmonic language.

The *Ballet Royal de la Nuit* was a court ballet organised by the poet Isaac de Bensérade, which featured music by several composers. The entertainment was divided into four parts described as veilles ('watches'), each representing a period of the night; it was said to have taken 13 hours to perform from dusk to dawn. The *Overture and Recit de la Nuit*: '*Languissante clarté, cachez-vous dessous l'onde*' (Languishing light, hide yourself beneath the billows) is taken from the first veille, which revels in the night, but it was the culmination of the fourth veille that carried the true message. In the final extract *Le Roy représentant le Soleil levant* (The King representing the rising sun), Apollo, danced by the 14 year old Louis XIV, banishes the spectre of gloomy night as dawn arrives – a political allegory for the end of the Fronde rebellion.

Marin Marais was a virtuoso viol player. A pupil of Jean-Baptiste Lully and a musician at the royal court, appointed in 1679 as *ordinaire de la chambre du roy pour la viole*. His *Trios pour le coucher du Roy* (1692) are some of the earliest collections of trios published in France, and were intended as *musique de chambre*, written to amuse Louis XIV in his private moments.

© Alice Earll

## ENSEMBLE MOLIERE

Ensemble Molière has gained a reputation as an established early music ensemble. Their unique combination of instruments provides memorable and creative programmes from the repertoire of the 17th and 18th centuries, all performed on historical instruments.

Ensemble Molière has been selected as the first-ever BBC Radio 3 New Generation Baroque Ensemble for two years from October 2021, a new scheme run in partnership by BBC Radio 3, the National Centre for Early Music and the Royal College of Music.

As finalist at the York Early Music International Young Artists Competition and Future Baroque Artists at the London Festival of Baroque Music, the group has given concerts throughout the UK and Europe, including the MAFestival fringe in Brugge and the Oudemuziek Fringe Festival in Utrecht.

The ensemble has also premiered their first cross art opera project *Pygmalion*, part funded by Arts Council England and supported by Stroud Green Festival and BREMF. Ensemble Molière has been invited to perform live on BBC Radio 3's *In Tune* with highlights from *Pygmalion* and also their spoken word and music programme, *Medicine and Mortality*. They have also recorded their first EP, a collection of French baroque dance movements entitled, *Dance Sweets* which is available on physical and digital release.

To celebrate the 400th anniversary of French playwright and actor Molière, the ensemble joins forces with two clowns to create a new music theatre show, an exploration of Molière's world through his words and the music of his time. The performances are planned later this year to 2023.

## Upcoming Events

### SCHUBERT'S STRING QUINTET

Tuesday 28 June, 1.05pm

Performance Hall

**Schubert** String Quintet in C major D 956

Composed in September of 1828, during the final weeks of Schubert's life, this single movement Quintet was the composer's last instrumental work and ranks among his greatest accomplishments.

Tickets: Pay what you can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



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## RCM CHAMBER MUSIC

Monday 27 June, 1.05pm

Performance Hall

<b>Medtner</b>	Piano Sonata op 5	10'
(1880–1951)	<i>i Allegro</i>	

**Nataly Ganina** piano

<b>Arrieu</b>	Wind Quintet in C major	11'
(1903–1990)	<i>i Allegro</i>	
	<i>ii Andante</i>	
	<i>iii Allegro scherzando</i>	
	<i>iv Adagio</i>	
	<i>v Allegro vivace</i>	

### **Penté Winds**

Enya Bowe flute  
Amelie Budd oboe  
Emily Crook clarinet  
Ori Langer horn  
Patrick Kearney bassoon

<b>Schubert</b>	Piano Trio no 2 in E-flat major, D929	10'
(1797–1828)	<i>ii Andante con moto</i>	

**Minyao Huang** violin

**Sizhe Fang** cello

**Qiyin Deng** piano

<b>Schmitt</b>	Piano Quintet op 51	21'
(1870–1958)	<i>i Lent et grave - Anime</i>	

### **HKCHS Piano Quintet**

Homan Woo violin  
Kiana Chan violin  
Charlie Howells viola  
Nok Him Chan cello  
Samuel Yuan piano

## Upcoming Events

### SCHUBERT'S STRING QUINTET

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Performance Hall

**Schubert** String Quintet in C major D 956

Composed in September of 1828, during the final weeks of Schubert's life, this single movement Quintet was the composer's last instrumental work and ranks among his greatest accomplishments.

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# SCHUBERT'S STRING QUINTET

Tuesday 28 June, 1.05pm

Performance Hall

Schubert  
(1797–1828)

String Quintet in C major D 956

50'

- i* *Allegro ma non troppo*
- ii* *Adagio*
- iii* *Scherzo*
- iv* *Allegretto*

Mira Marton violin

Piotr Burda-Zwolinski violin

Elena Accogli viola

Layla Ballard cello

Ozgur Kaya cello



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## Upcoming Events

### ARTIST DIPLOMA SHOWCASE

Wednesday 29 June, 6pm

Performance Hall

Repertoire to include:

**Miguel deal Aguila** Sunset Song

**Bartók** Romanian Folk Dances

**Rachmaninov** Preludes op 23

**Anibal Vidal Astroza** About Cliffs

**R Schumann** Symphonic Etudes op 13

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JONATHAN DOVE'S

# FLIGHT

28 & 30 JUNE  
2 & 4 JULY

7PM BRITTEN THEATRE

**APRIL DE ANGELIS** LIBRETTIST  
**MICHAEL ROSEWELL** CONDUCTOR  
**NICKY SHAW** DESIGNER

**JEREMY SAMS** DIRECTOR  
**JAMES WHITESIDE** LIGHTING DESIGNER  
**MATT POWELL** VIDEO DESIGNER

## CAST

<b>Refugee</b>	Hugh Cutting (28 & 30 June, 4 July) Tom Lilburn (2 July)
<b>Controller</b>	Clara Barbier Serrano (28 June, 2 & 4 July) Heming Li (30 June)
<b>Bill</b>	Chris Mosz (28 June, 2 & 4 July) Matthew Curtis (30 June)
<b>Tina</b>	Sofia Kirwan-Baez (28 June, 2 July) Lylis O'Hara (30 June, 4 July)
<b>Stewardess</b>	Phoebe Rayner Maria Willis (Cover)
<b>Older Woman</b>	Alexandria Moon Lucy Gibbs (Cover)
<b>Steward</b>	Edward Jowle Daniel Barrett (Cover)
<b>Minskman</b>	Theo Perry Dafydd Allen (Cover)
<b>Minskwoman</b>	Emma Roberts (28 June, 2 July) Annabel Kennedy (30 June, 4 July)
<b>Immigration Officer</b>	Jamie Woollard Ross Fettes (Cover)
<b>Ensemble</b>	Daniel Barrett, Tia Radix-Callixte, Denira Coleman, Alexandra Cooper, Ross Fettes, Lucy Gibbs, Ning Su, Maria Willis

THE ROYAL COLLEGE OF MUSIC OPERA STUDIO PRESENTS

# FLIGHT

**JONATHAN DOVE** COMPOSER

**APRIL DE ANGELIS** LIBRETTIST

**MICHAEL ROSEWELL** CONDUCTOR

**JEREMY SAMS** DIRECTOR

**NICKY SHAW** DESIGNER

**JAMES WHITESIDE** LIGHTING DESIGNER

**MATT POWELL** VIDEO DESIGNER

**ALYSSA NOBLE** CHOREOGRAPHER

**HARRIET TAYLOR** ASSISTANT DIRECTOR

**28 & 30 JUNE | 2 & 4 JULY | 7pm**

BRITTEN THEATRE

Please note: this production contains strobe lighting and mild adult themes.



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Programme details correct at time of going to print.

# SYNOPSIS

## Act I

It is dawn. The Controller sits in her tower. She is content: the airport is empty – except for the Refugee: he has nowhere else to go. People start to arrive, people for the Refugee to befriend. A married couple, Bill and Tina, are going on holiday in an attempt to rediscover romance. The Older Woman is meeting a young man whom she met in Mallorca, her fiancé; she would dearly like to remain inconspicuous, but...

The Steward and Stewardess go brightly about their business – some of the time. Another married couple arrive, almost late for their flight to Minsk: they are emigrating. The Minskwoman is heavily pregnant. At the last moment she refuses to board the plane and her husband leaves without her. She is left stranded, mortified. The Refugee offers her a magic stone to comfort her.

The Immigration Officer passes through the concourse: he is always a danger to the – illegal – Refugee. The latter, warned by the Controller, manages to avoid notice, this time. The travellers are preparing to depart when the Controller announces that, because of electrical storms, all flights are indefinitely delayed.

## Act II

Night has fallen and still the storm is raging. Worries beset those who are waiting. The storm has even upset the Controller's equilibrium – she leaves her tower and wanders about outside the airport. Everyone in the concourse tries fitfully to sleep, but, in pairs or alone, they secretly approach the Refugee, fascinated by his magic stone. He gives them all what they believe to be the unique stone, and they make wishes.

Bill is still restless and seeks out the Stewardess. In the dark he makes a mistake and finds the Steward instead: they go off to explore the control tower. The women and the Refugee decide to get drunk, and, as they become more garrulous, the women discover that each of them has 'the' stone. They vent their anger, with dire consequences for the Refugee. The consequences of Bill and the Steward's explorations are less dire but no less cataclysmic. The Controller remains outside as the storm rages yet more fiercely.

## Act III

Dawn breaks and the storm has abated. Flights are being resumed. But there are many surprises in store. The Minskman returns: he could not bear to be separated from his wife. Bill and the Steward have a surprise for their partners. Tina has a very nasty surprise for Bill. The Refugee has a surprise for the women. The Minskwoman has a surprise for everyone. The Immigration Officer returns to discover the Refugee, but when the Refugee tells his story, even the Officer has a surprising reaction. Flights are called; people leave; under the Controller's watchful eye, the airport will return to normal... perhaps.

Synopsis © Peters Edition Limited, London  
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# DIRECTOR'S NOTE

I almost didn't do this one. Not because I didn't love the piece (I totally do) but mostly because I'd already seen truly superb productions by Martin Duncan, by Richard Jones, by others. It's played all over the world in the last 25 years. What could be added? I was talked out of my reticence by a dear, old and trusted friend. And it helped, to be honest, that that friend was Jonathan Dove, composer of *Flight*, whom I've been asking for help for the last 45 years or so. Jonathan actually gave me the advice I would give to any director. 'Put what you love about the piece onto the stage'.

What I love about the piece is its timelessness – and its universality. The setting is an airline terminal, sure. But that hardly counts as a place (or even, with today's delays, as a time). It's more like an arena for hopes and for dreams. And, in this piece, for discovery. So we have, within one long day, a birth, a 'death', two resurrections, two sex-acts, two marriages on the mend, a 'coming out', an act of forgiveness, and someone without a home finding one.

And because it's about dreams, the surreal and the magical aren't far away. I'm reminded of Buñuel's *Exterminating Angel*, where weird things happen to people who can't escape. Of Shakespeare's *Tempest*, where a spirit, half angel, half harpy, controls people and the weather. And, most of all, of Mozart's *The Marriage of Figaro*, where, within one mad day, people collide and bruise, but hope heals and forgiveness reigns supreme.

If I can provide a whiff of some of that, I'll be satisfied. But come what may, the piece will, I'm sure, survive and prosper for another 25 or 50 years, or more. It's a masterpiece.

**Jeremy Sams**



# PRODUCTION

## For the Royal College of Music Vocal and Opera Faculty

**Head of Vocal and Opera**  
Nick Sears

**Director of Opera**  
Michael Rosewell

**Deputy Head of Vocal and Opera**  
Audrey Hyland

**Manager of Vocal and Opera**  
Ann Somerville

**Opera Assistant**  
Isabella Young

**Vocal Faculty Assistant**  
Olivia Grant

## For the production

**Conductor**  
Michael Rosewell

**Director**  
Jeremy Sams

**Designer**  
Nicky Shaw

**Lighting Designer**  
James Whiteside

**Video Designer**  
Matt Powell

**Choreographer**  
Alyssa Noble

**Assistant Director**  
Harriet Taylor

**Production Manager**  
Paul Tucker

**Stage Manager**  
Sabrina Buck

**Deputy Stage Manager**  
Zoe Rogers-Holman

**Assistant Stage Manager**  
Louise Quartermain

**Costume Supervisor**  
Laura Pearce

**Costume Assistant**  
Zoe Hammond

**Head of Stage**  
Matthew Gorman

**Lighting Programmer and Operator**  
Dan Miller

**Production Electrician**  
Rachel Astall

**Set built by Basement 94**

**Props**  
Britten Theatre Workshop

**Surtitles**  
Jonathan Burton

**Surtitle Operators**  
Jess Edom-Carey  
Caitlin Golding

**Repetiteurs**  
Paul McKenzie  
Alice Turner  
Joseph Ramadan

**Music Coaches**  
John Constable  
Joyce Fieldsend  
Lionel Friend  
Tony Legge  
Michael Lloyd  
Caroline Dowdle  
Peter Selwyn  
Stuart Wild

**Video Technician**  
Michael Fox

**Virtual Flight Pilot**  
Steve Powell

## For Royal College of Music Studios

**Head of Digital & Production**  
Richard Bland

**AV Production Manager**  
Danny Holland

**Engineers**  
Anna Heath  
Andy Denyer  
Fred Bond

**Studio Support Engineer**  
Matthew Karmios

## Orchestra

**Violin I**  
Leora Cohen

**Violin II**  
Tiago Soares Silva

**Viola**  
Toby Warr

**Cello**  
Anna Crawford

**Double Bass**  
Ketan Curtis

**Flute**  
Maria Filippova

**Oboe**  
Ella Delbrueck

**Bassoon**  
Douglas McDonald

**Clarinet**  
Sam Huston

**Horn**  
Millie Lihoreau  
Alexander Grinyer

**Trumpet**  
John Kerr  
Joshua Cusworth

**Trombone**  
Edward Fletcher

**Timpani**  
Dan Kimberley

**Percussion**  
Murray Sedgwick  
Isaac Harari

**Harp**  
Liza Rakovska

**Keyboard**  
Iain Clarke

## For the Royal College of Music

**Performance, Programming & Faculty Manager**  
Flo Ambrose

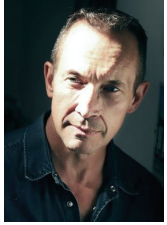
**Concert and Venue Manager and Acting Orchestra Manager**  
Holly Thew

**Orchestra Co-ordinator and Acting Orchestra Manager**  
Daniella Rossi

**Orchestra and Concerts Co-ordinator**  
Grace Cattell

**Performance & Programming Assistant**  
Anja Blackwell

## CREATIVE TEAM



**Jonathan Dove**  
Composer

Born in 1959 to architect parents, Dove's early musical experience came from playing the piano, organ and viola. He later studied composition with Robin Holloway at Cambridge, and then worked as a freelance accompanist, répétiteur, animateur and arranger. His early professional work gave him a deep understanding of singers, with opera and the voice being central priorities in Dove's output throughout his subsequent career.

He has consistently explored what opera can be, and what audiences it can reach. His breakthrough opera *Flight*, commissioned by Glyndebourne in 1998, has enjoyed 160 performances in 35 productions to date. His first television opera, *When She Died*, was seen by over two million people. *The Monster in the Maze*, a community opera co-commissioned by the Berlin Philharmonic Orchestra, the London Symphony Orchestra and the Festival International d'Art Lyrique d'Aix-en-Provence, was premiered in Berlin, London and Aix under Sir Simon Rattle and won a British Composer Award.

Jonathan Dove won the 2008 Ivor Novello Award for classical music. He was made a Commander of the Order of the British Empire (CBE) in the Queen's 2019 Birthday Honours for services to music.

[www.jonathandove.com](http://www.jonathandove.com)



**April de Angelis**  
Librettist

April De Angelis is an acclaimed playwright who has worked in stage, radio and television. Her work ranges from the domestic to the epic and is both brilliantly funny and dark and incisive. April's plays are distinguished by their robust vivacity. Such work includes: *My Brilliant Friend*, a two-part dramatisation of Elena Ferrante's epic family saga (Rose Theatre Kingston and National Theatre, London 2019/20); *The Village* (Theatre Royal Stratford East, 2018); *Frankenstein* (Royal Exchange Manchester, 2018); *Jumpy* (starring Tamsin Greig, Royal Court 2011, Duke of York's Theatre, West End 2012, Melbourne and Sydney 2015); an adaptation of *Wuthering Heights* (Birmingham Rep, 2008); *Wild East* (Royal Court, 2006); *A Laughing Matter* (Out of Joint at National Theatre, 2001).

Other work includes the opera libretti: *Flight* (Glyndebourne Opera, 1997) and *The Silent Twins* (Almeida, 2007). Television includes *Aristophanes* (Channel 4, 1995) and she has written extensively for radio including an acclaimed adaptation of *Peyton Place* (BBC Radio, 2002).

April is currently writing the book of a musical based on the film *Saving Grace*. Her original musical *Gin Craze* opened at Theatre Royal Northampton to rave reviews in July 2021 and will be revived in 2022/23. She is currently under commission to Hampstead Theatre, Glyndebourne and Fiction House. Her new play *Kerry Jackson* will premiere at the National Theatre in 2022.



**Michael Rosewell**  
Conductor

Conductor Michael Rosewell is an Opera Association of America prize winner and the recipient of an Olivier Award for Outstanding Achievement in Opera. He has appeared in some of the world's most prestigious opera houses, including the Vienna State Opera, the Royal Opera House, Covent Garden and ENO. Michael began his conducting career in Germany before joining the music staff of the Wiener Staatsoper, where he assisted Claudio Abbado and worked closely with many world-renowned singers and conductors. In concert, Michael has conducted at the International Music Festivals in Aldeburgh, Edinburgh, Bath, Perth, Buxton, Heidelberg, Zagreb and Montepulciano, with orchestras such as the Staatsorchester Rheinische Philharmonie, the RTÉ National Symphony Orchestra, the London Mozart Players, the Orchestra of Scottish Opera and the Aurora Orchestra. Radio broadcasts include Radio France Musique, Süddeutscher Rundfunk, RTÉ Dublin and the BBC, and he has recorded under the Linn and Decca labels. He recently completed a highly successful tenure as Music Director of English Touring Opera, where he played a central role in bringing the company much greater prominence and recognition.



**Jeremy Sams**  
Director

Jeremy Sams is an award-winning director, lyricist, translator, book writer and composer. He has written, arranged and directed music for over 50 shows for theatre, TV, film and radio including: *The Wind in the Willows*; *Arcadia* (National Theatre); *The Merry Wives of Windsor* (Royal Shakespeare Company); *Persuasion* (BBC Films, BAFTA Award); *Enduring Love* (Pathe, Ivor Novello Award); *The Mother* (BBC); *Hyde Park on Hudson* and *Le Weekend* (Film 4).

His directorial credits include *Oklahoma!* (Chichester Festival Theatre); *Die Fledermaus* (Metropolitan Opera); *Peter Grimes* (Grange Park Opera); *The Wizard of Oz* (West End, US tour); *The King and I* (Royal Albert Hall); *The Sound of Music* (West End, tour); *Noises Off* (National Theatre, West End and Broadway); *Spend, Spend, Spend* (West End, tour); and *The Wind in Willows* (Old Vic) to name but a few.

He is also a prolific translator, with his translated works including *Die Fledermaus* and *The Merry Widow* for Metropolitan Opera; *Figaro's Wedding*, *La bohème*, and *The Magic Flute* for English National Opera; as well as recent recordings of Schubert's *Winter Journey* and *The Fair Maid of the Mill* with Roderick Williams and Nicky Spence, accompanied by Christopher Glynn.

Jeremy also adapted *Chitty Chitty Bang Bang* for stage (London and New York, Olivier Award nomination), and created *The Enchanted Island* for the Metropolitan Opera.



**Nicky Shaw**  
Designer

Nicky is an international set and costume designer with Anglo-Irish nationality. She has designed productions for many leading opera companies in the UK and extensively in Europe. Nicky has been a judge for the Linbury Prize, given a talk at the V&A Museum, and several educational design workshops for Irish National Opera (INO), English National Opera (ENO) and Garsington Opera; she mentors young designers and is a Director of the Society of British Theatre Designers.

Recent work includes: production design on children's TV show *Abracadopera* (Sky Arts and ENO, aired June 2022); the play *Bloody Difficult Women* at Riverside Studios and the Edinburgh Festival Fringe 2022; and the design for ENO's *Breathe* project.

Notable work includes: *La Cenerentola* (INO, nominated for Best Production and Best Set Design, Irish Times Awards 2020); *Dead Man Walking* (Royal Danish Opera, winner Best Opera, Reumart Awards); *Jenůfa* (Royal Swedish Opera, Danish National Opera, Scottish Opera, winner The Renee Stepham Award for Best Presentation of Touring Theatre, UK Theatre Awards); *Don Quichotte* (Danish National Opera, winner Audience Award and Best Production Award, *Stiftstidende*); *La traviata* (Scottish Opera, joint winner The Renee Stepham Award for Best Presentation of Touring Theatre; *Mignon* (Buxton Opera Festival, nominated for Best Opera, South Bank Sky Arts Awards); *The Magic Flute*, *The Diary of Anne Frank* and *The Coronation of Poppea* (Opera Theatre Company, all nominated for Best Opera, Irish Times Theatre Awards; and *Dancing Shadows* (Seoul Arts Center Opera House, winner Best Musical, Korea Musical Awards).



**James Whiteside**  
Lighting Designer

James' credits include: *The Midnight Gang*, *Miss Julie*, *Black Comedy*, *A Marvellous Year For Plums*, *The Ragged-Trousered Philanthropists*, *Wallenstein*, *Funny Girl*, *Pinocchio*, *The Wizard of Oz*, *Sleeping Beauty*, *Beauty and the Beast*, *Peter Pan*, *A Christmas Carol*, *A Hundred And One Dalmatians*, *The Witches* and *The Lion*, *The Witch* and *The Wardrobe* for Chichester Festival Theatre; *The Last Tango*, *Dance 'Til Dawn* and *Midnight Tango* on tour and in the West End; *Running Wild*, *Shirley Valentine*, *Tango Moderno* and *Love Me Tender* on UK tours; *Ain't Misbehavin'* at Southwark Playhouse and Mercury, Colchester; *Torch Song* at the Turbine Theatre; *Hogarth's Progress* and *Love's Labour's Lost* at The Rose, Kingston; *Monsieur Popular* for Bath Theatre Royal and Found 111, London; *The Royale*, *Disgraced* and *Fear* for the Bush Theatre, London; *The Borrowers* for the Sherman Theatre, Cardiff; *Deathtrap* and *A Voyage Round My Father* for Salisbury Playhouse; *The Night Before Christmas*, *Little Sure Shot* and *Salonika* for West Yorkshire Playhouse; *Jumpy* for Theatr Clwyd; *Footloose* at the Aldwych, London; and *Never Forget* at the Savoy, London. For Tall Stories Theatre Company credits include: *The Gruffalo*, *The Gruffalo's Child* and *Room on the Broom*.



**Matt Powell**  
Video Designer

Matt (they/she/he) is a non-binary video designer, musical theatre creative and queer practitioner. Their video design work is contemporary, blending photo-realism, 2D animation, live camera and digital architectures to create 'artfully designed' (*The Stage*) and reality-defying concepts. They are a part-time PhD candidate at the University of Wolverhampton exploring producing and developing queer musicals and representation.

Recent video design and digital credits include *But What If You Die?* (Camden People's Theatre), *Old Friends* (Digital), *Bloody Difficult Women* (Riverside Studios), *Santa Must Die!* (Alphabetti Theatre), *Rumi: The Musical* (London Coliseum), *Magdalene* (Associate Video Designer, Arcola Outside), *Snowflake* (The Lowry, Salford Quays), *Watford Big Bunting*, *Buffergram* (Watford Palace Theatre), *34* (Aria Entertainment/The Lowry), *Public Domain* (ALP Musicals/Vaudeville Theatre/Southwark Playhouse), *The Blazing World* (University of the Arts, Philadelphia), *Wilf Goes Wild* (MP Theatricals), *Shift+Alt+Right* (ALP Musicals), *Queered* (MP Theatricals), *On Hope: A Digital Song Cycle* (The Other Palace), *Plaza* (Royal Central School of Speech and Drama), and *American Idiot* (Derby Theatre).



**Alyssa Noble**  
Choreographer

Alyssa choreographs NewsRevue's annual tour to the Edinburgh Festival Fringe and has also worked for Oxford School of Drama, The Royal Academy of Music and LAMDA. Choreography credits include: *Hello Again*; *Natasha*, *Pierre* and *the Great Comet of 1812*; *A New Brain*; *Breaking Up Is Hard To Do*; *Dracula*; *Monsieur Popular*; *The Beggar's Opera*; *A Christmas Carol*; *A Midsummer Night's Dream*; *Dr Selavy's Magic Theatre*; *Halbwelt Kultur*; and *The Great Gatsby*.



**Harriet Taylor**  
Assistant Director

Harriet Taylor is an American director working across theatre, musical theatre, and opera. She completed her BFA in Drama at New York University's Tisch School of the Arts and worked in various capacities on/off-Broadway before moving to London for an MA at RADA.

Harriet has directed at UK institutions including Battersea Arts Centre, The Pleasance, Theatre 503, and the Rose Theatre in Kingston where her work won the Audience Choice Award at the International Youth Arts Festival. As an assistant, Harriet has worked at the Edinburgh Fringe, the Coronet Theatre and the Royal Opera House.

This year, Harriet's short film debut, *The Vagina Musical*, was an official selection at several BAFTA qualifying festivals and won Best International Film at the Ridgewood International Film Festival. With her company, Nothing to Perform (N2P), Harriet has directed multiple fringe productions, staged readings, free monthly networking events and, most recently, a new commission for VR.

Harriet will join the Royal Opera House's Jette Parker Young Artists program as a Stage Director in their 2022/23 season.



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## CAST

### Hugh Cutting Refugee



A former choral scholar of St John's College, Cambridge, and a Vocal Masters graduate of the Royal College of Music, Hugh Cutting is currently a member of the RCM International Opera Studio where he is an Aldama Scholar supported by the Basil Coleman Award. He is the first countertenor to win the Kathleen Ferrier Awards, and the first countertenor to become a BBC New Generation Artist. Recent and upcoming engagements include Bach's *St Matthew Passion* at the Carnegie Hall with Orchestra of St Luke's and Barnard Labadie, Arsace in *Partenope* with Les Arts Florissants and William Christie, and his debut at Opernhaus Zürich in 2023.

### Tom Lilburn Refugee



Tom Lilburn is a 28-year-old countertenor in his second year on the Master of Performance course at the Royal College of Music. He is an Ian Evans Lombe Scholar and studies with Sally Burgess. In his first year at RCM, Tom sang Unulfo in Handel's *Rodelinda*, the summer term opera. He is represented by Ann Ferrier Artists. Tom is also a Lay Clerk at St George's Chapel, Windsor Castle, and in April 2021 he was one of four singers at the funeral of HRH The Duke of Edinburgh.

### Clara Barbier Serrano Controller



French soprano Clara Barbier Serrano is studying at the RCM Opera Studio with Alison Wells. She is the first recipient of the Andrea Bocelli Foundation – Community Jameel Scholarship. During her Bachelors degree at the Hochschule für Musik Leipzig, Clara developed a rich lied and concert repertoire, and sang recitals around Germany and the Netherlands. Her performed opera roles include First Knabe (*Die Zauberflöte*) and Taumännchen (*Hansel und Gretel*) for Leipzig Opera, Papagena for Verbier Festival Academy, and Rodelinda and the Queen of the Night at the RCM. Clara shared the stage with Andrea Bocelli on several occasions in 2020–2021. Clara has premiered a number of contemporary works, and is part of the interdisciplinary artists company Juliette Rahon & Co.



### Heming Li Controller



Chinese soprano Heming Li is currently studying at the Royal College of Music for her Master of Performance (Voice) with Justin Lavender. She is a KMEG Scholar. In 2013, she took part in the finals of the China Central Television (CCTV) Young Singers Television Grand Prix. She earned her Masters degree from the University of Birmingham and completed her undergraduate degree at the China Conservatory of Music. During her studies, she was under the guidance of Luciana Serra, Nick Sears and Danielle de Niese.

### Matthew Curtis Bill



Tenor Matthew Curtis is an H R Taylor Charitable Trust Scholar at the Royal College of Music, taught by Rosa Mannion. He graduated with a Bachelors degree from the Royal Northern College of Music in 2019, under the tutelage of Peter Wilson. At RNCM, Matthew performed in productions of Handel's *Theodora* and Massenet's *Cendrillon* and played 'Superstition' in the 2019 production of *The Pilgrim's Progress*. Matthew joined the chorus of Opera North's *Silent Night* by Kevin Puts, and has given regular performances at the Mclellan Festival on the Isle of Arran. Matthew joined the Buxton International Opera Festival's Young Artist programme, performing in productions of *Eugene Onegin*, as well as solo performances in the festival's Opera Gala and concert series.

### Chris Mosz Bill



Chris Mosz is a tenor from Tulsa, Oklahoma, USA. He started performing in operas when he was just 11 years old. Chris is in his final year of studies at the Royal College of Music. He has recently played the roles of Mattea Borsa in *Rigoletto*, Damon in *Acis and Galatea*, and the Young Collector in *A Streetcar Named Desire*. During the 2020/21 season, he was a Filstrup Resident Artist with Tulsa Opera, and previously was a part of the Central City Opera's seasons. He has just finished covering the Witch in a production of *Hansel and Gretel* at the RCM. Chris played the role of Ernesto in *Don Pasquale* with Hurn Court Opera in the spring.

### Sofia Kirwan-Baez Tina



Anglo-Venezuelan soprano Sofia Kirwan-Baez began vocal tuition at 16 in France. Since then, operatic roles have included Elle (*La voix humaine*), Adina (*L'elisir d'amore*), Venus (*La Dafne*), Juno (*The Fairy Queen*), Papagena (*The Magic Flute*) and creations by Marco Galvani and Toby Young. Other solo work comprises Schoenberg's *Pierrot Lunaire*, Mahler's Fourth Symphony, Monteverdi's *Vespers*, and Vivaldi's *Gloria*. Sofia holds a Music Bachelors from St John's College, Oxford. Rotary International supported her Masters (Royal Welsh College of Music and Drama). A recent winner of the Royal College of Music's Concerto Competition, Sofia is currently a Huffner Scholar in the RCM Opera Studio.

### Lylis O'Hara Tina



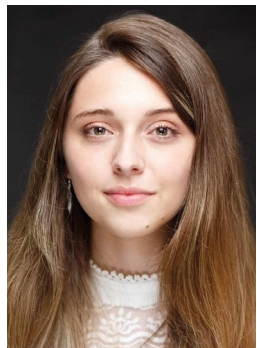
Welsh soprano Lylis O'Hara joined the RCM Opera Studio in 2021, and is the current Huawei Scholar supported by the Basil Coleman Opera Award. She graduated from the Royal Academy of Music with First Class Honours in 2019. As an undergraduate, she was a recipient of the John Lobb Trust Award and the Olive Brown Bursary. Lylis continued to study at the Academy for her Master of Arts in Performance in which she attained a distinction. During her studies, Lylis was a member of the Academy Song Circle and the Academy Voices. In 2020, she was recipient of The Douglas Samuel and Birdie Matthew's Award and The Eldee Scholarship.

### Phoebe Rayner Stewardess



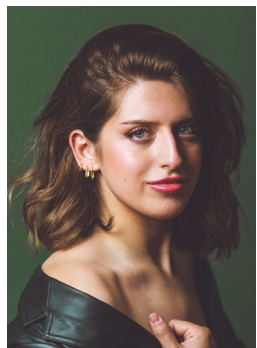
British mezzo-soprano Phoebe Rayner is an H R Taylor Charitable Trust Scholar studying at the Royal College of Music with Amanda Roocroft. She is a 2022/23 Britten Pears Young Artist specialising in contemporary works. Her operatic roles include Nancy in *Albert Herring*, Cherubino in *Le nozze di Figaro*, Dorabella in *Così fan tutte* (RCM Opera Scenes), and Soeur Saint Charles in *Dialogues des Carmélites* (RNCM Opera). This summer, she looks forward to making her role debut as Hansel in *Hansel and Gretel* with Westminster Opera Company. Phoebe is very grateful to have her studies supported by Help Musicians, The Women's Careers Foundation and The Tony Loy Trust.

### Maria Willis Stewardess (Cover), Ensemble



Maria Willis is a Sheila Saam Memorial Scholar and Josephine Baker Trust singer studying for a Master of Performance at the RCM with Patricia Bardon and Caroline Dowdle. Last year, Maria graduated from Trinity Laban attaining a first-class honours degree and the TCL Silver Award for the vocal department. Performance highlights include singing as a Young Artist at Waterperry Opera Festival in 2021, joining Nicky Spence, Jess Dandy and Dylan Perez as a member of the trio in Janáček's *The Diary of One Who Disappeared*, and performing the role of Nada in Sokolović's *Svadba* at the Queen's House, Greenwich.

### Alexandria Moon Older Woman



Alexandria Moon is an undergraduate at the RCM and is supported by the Josephine Baker Trust and the Big Give Scholarship, and will be continuing on to the Masters programme this autumn. She studies with Janis Kelly and repertoire coach Simon Lepper. Recent competition success includes First Prize and Best Undergraduate Vocal Performance Prize in the RCM's 2022 Brooks-van der Pump English Song Competition and Third Prize in the Joan Chissell Schumann Competition. Alexandria has spent this past year working with the RCM's Opera Studio, having already covered Second Woman (*The Magic Flute*) and Hansel (*Hansel and Gretel*). *Flight* will feature Alexandria's operatic principal debut as the Older Woman.

### Lucy Gibbs Older Woman (Cover), Ensemble



Mezzo-soprano Lucy Gibbs made her professional debut at Snape Maltings Concert Hall aged 15. Lucy is a Robert Lancaster Scholar at the RCM, studying on the Master of Performance programme with Patricia Bardon. She previously trained at Chetham's School of Music and went on to read Music at Merton College, Oxford. Lucy was a member of Genesis Sixteen in 2020/21. Recent performances include Handel's *Messiah* with the Crowborough Choral Society and Nevill Holt Opera, and the world premiere of Laurence Rosenthal's *The Stations of the Cross*. Recent operatic roles include 'Cenerentola' (*La Cenerentola*) and Mrs Kneebone (*A Dinner Engagement*) for RCM Opera Scenes.

### Edward Jowle Steward



Edward Jowle studies with Russell Smythe and Roger Vignoles at the Royal College of Music, and is a Janet and Michael Levesley Scholar. A Samling Artist and an alumnus of the Verbier Festival Atelier Lyrique, he is the winner of the 2022 Somerset Song Prize, a finalist in the 2021 Kathleen Ferrier Awards and a prize winner of the Cesti Competition. Performances for the RCM include Papageno (*Die Zauberflöte*), Garibaldo (*Rodelinda*) and Vaughan Williams' *Five Mystical Songs*. Other recent highlights include Colline (*La bohème*, Verbier Festival), Guglielmo (*Così fan tutte*, Diva Opera), Schmidt (*Andrea Chénier*, Chelsea Opera) and Adonis (*Venus and Adonis*, Pratum Integrum). Future engagements include Polyphemus (*Acis and Galatea*, Ryedale Festival) and Emireno (*Ottone*, English Touring Opera).

### Daniel Barrett Steward (Cover), Ensemble



23-year-old Daniel Barrett is a baritone from Glasgow who is in his first year on the Masters course at the Royal College of Music, studying with Russell Smythe. Daniel is delighted to be a Drapers' de Turckheim Scholar and a Drake Calleja Trust Scholar. Daniel is also an associate artist with the Josephine Baker Trust and a Samling Artist. In January 2022, Daniel won First Prize at the RCM's Lieder Competition, claiming the Ted Moss and Bertha Taylor-Sach Prize. He has since also claimed Third Prize in the Brooks-van der Pump English Song Competition held in the Britten Theatre at the RCM.

### Theo Perry Minskman



Baritone Theo Perry studies at the RCM Opera Studio with Russell Smythe, where he is a Victor and Lilian Hochhauser Scholar, supported by the Henry Wood Accommodation Trust. In November 2021, he sang Papageno in RCM's production of *The Magic Flute*. In 2020, he graduated from the Masters course at Trinity Laban, winning the Gold Medal and Paul Simm opera award. He has participated in masterclasses with Joyce El-Khoury (RCM), Roderick Williams (Blackheath Halls) and Thomas Quasthoff (Wigmore Hall). Recent roles include Aeneas (*Dido & Aeneas*, Hurn Court Opera) Junius (*The Rape of Lucretia*, Opera Asteria) and Belcore (*The Elixir of Love*, King's Head Theatre/Opera'r Ddraig).



### Dafydd Allen Minskmán (Cover)



Baritone Dafydd Allen is a postgraduate student at the Royal College of Music studying with Brindley Sherratt. He is a Dr Martin Schwartz Scholar supported by the Cuthbert Smith Scholarship, and is also supported by the Ryan Davies Memorial Fund. He is a frequent prize winner in the Urdd Eisteddfod and National Eisteddfod of Wales. Dafydd played the role of Masetto in *Don Giovanni* for Opra Cymru, the Speaker in *The Magic Flute* for RCM's Opera Studio and the role of William Minnock in the world premiere of *Madeleine* by David Hackbridge Johnson with Surrey Opera.

### Annabel Kennedy Minskwoman



Annabel Kennedy is a mezzo-soprano from Devon, studying at the RCM with Amanda Roocroft. She is a Siow-Furniss Scholar, supported by the Josephine Baker Trust, The Drake Calleja Trust, and the Munster Trust Award. Most recently she performed Second Lady in the RCM production of *The Magic Flute* and Hansel in *Hansel and Gretel*. Recent awards include First Prize in the RCM Lies Askonas Singing Competition, the Audience Prize at the Somerset Song Prize and Second Prize at the Hurn Court Opera Singer of the Year Competition. Significant performances include her solo debut at Cadogan Hall performing with the London Chamber Orchestra, performing Mahler's *Rückert-Lieder* with the RCM Philharmonic Orchestra under Martyn Brabbins, and her solo debut at Wigmore Hall singing Euterpe in Handel's *Parnasso in festa* with the London Handel Festival.

### Emma Roberts Minskwoman



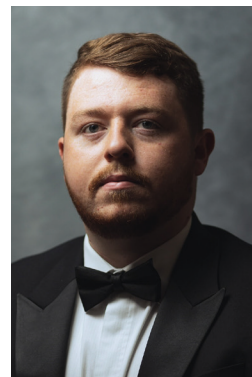
Emma Roberts is a Stephen Catto Memorial scholar at the RCM, studying with Brindley Sherratt and Simon Lepper. She is supported by the Countess of Munster Trust and the Josephine Baker Trust, and in 2021 was awarded the Mendelssohn Boise Scholarship. A finalist in the 2022 Kathleen Ferrier Awards, Emma was awarded the Loveday Song Prize for Debussy's *Colloque Sentimental* and overall Second Prize. In March 2022, Emma won First Prize in the Joan Chissell Schumann Competition at the RCM. Upcoming performances include Britten Pears Arts 'Arias Week' for young artists, led by Sir Antonio Pappano. In September, Emma will be joining the National Opera Studio for 2022/23.

### Jamie Woollard Immigration Officer



Jamie Woollard is a bass in his first year of the RCM Opera Studio and studies with Graeme Broadbent. He is the Stephen Catto Memorial Scholar, supported by the Fishmongers' Company Scholarship. Jamie sang in the Glyndebourne chorus last summer, and recently made his debut with the Royal Opera House, performing a series of opera scenes for the Jette Parker programme. Recent performances include the title role in Handel's *Saul* (Exeter Bach Choir), Bach's Cantata 215 (Wigmore Hall), Verdi's Requiem (Leith Hill Music Festival), and Teresa Barlow's Requiem with Bournemouth Symphony Orchestra. This summer, he will play Apollo and Tityé in Vache Baroque Festival's production of Charpentier's *Orphée*. Jamie was awarded second prize in the 2021 Maureen Lehane Vocal Awards.

### Ross Fettes Immigration Officer (Cover), Ensemble



Ross Fettes is a bass-baritone studying for a Masters at the Royal College of Music under the tutelage of Brindley Sherratt. He completed his honours degree at the Royal Conservatoire of Scotland, studying with Iain Paton. Ross is a Douglas and Hilda Simmonds Scholar supported by the Henry Wood Accommodation Trust and the Josephine Baker Trust. Ross has gained valuable performance experience with Scottish Opera. A recent review of *Amadeus & The Bard* in the *Edinburgh Reporter* praised his 'satisfyingly resonant sound with true hints of 'bassiness' in the lower register – no mere light – baritone's growl.' Ross will be performing the role of Superintendent Budd in St Pauls Opera's upcoming production of *Albert Herring* in July 2022.



## ENSEMBLE



### Tia Radix-Callixte

Soprano Tia Jordan Radix-Callixte is an undergraduate at the RCM. She is a Victor Dahdaleh Foundation Scholar and is studying under Rosa Mannion. Tia began her studies as a member of the Samling Academy in 2017, and since has performed as a soloist with the Royal Northern Sinfonia in the *RNSLIVE!* Sage Gateshead Concert and performed in the ensemble of *A Night at the Italian Opera* concert with Sir Thomas Allen. Tia has also worked with director Harry Fehr when preparing for the role of Fanny Price in the Samling Academy Opera production of *Mansfield Park* by Jonathan Dove.



### Denira Coleman

Denira Coleman is the Rhoddy Voremberg Scholar at The Royal College of Music, studying with Sarah Tynan. She received her undergraduate degree in Opera at the University of Cape Town. Her performed roles include Bessie (*Bessie: The Blue-Eyed Xhosa*), Papagena (*Die Zauberflöte*) and Giulietta (*I Capuleti e i Montecchi*) with Cape Town Opera. Additionally, Denira has performed Suor Genovieffa (*Suor Angelica*) with the International Lyric Academy and Pamina (*Die Zauberflöte*) with the Berlin Opera Academy. At the RCM, Denira has filmed the role of Flavio (*Rodelinda*) and performed Zweiter Knabe (*Die Zauberflöte*).



### Alexandra Cooper

Soprano Alexandra Cooper is a second year undergraduate currently studying under Patricia Rozario. Alexandra began her studies at the Junior Royal Birmingham Conservatoire studying with Anne Dawson. Whilst a Junior Department student, she was awarded first prize in the Peter Vernon Vocal Prize. Alexandra is an RCM Scholar and formerly a Junior RBC Scholar. Upcoming performances include *Cherrytown, Moscow* by Shostakovich at Wales Millennium Centre with WNO Youth Opera.



### Ning Su

Chinese tenor Ning Su is an Alice Templeton Scholar, supported by the Charles Branchini Scholarship. He is currently studying at the Royal College of Music for his Master of Performance, studying with Justin Lavender and Andrew Robinson. Ning has a Bachelor of Management Science degree from Zhejiang University and was an Engineer in the China Construction Seventh Engineering Bureau. Because of his love for music, he studied at the Central Conservatory of Music, with tenor Haitao Hei. He has now chosen to pursue his musical career. He won the Outstanding Gold Award in the Bel Canto Open Group of the Fourth Hong Kong International Music Festival.

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# ARTIST DIPLOMA SHOWCASE

Wednesday 29 June, 6pm

Performance Hall

**Miguel deal Aguila** Sunset Song 12'  
(b 1957)

**Alison Wormell** bassoon  
**Kumi Matsuo** piano

**JS Bach** Violin Sonata no 1 in G minor BWV 1001 14'  
(1685–1750)  
i Adagio  
ii Fuga: Allegro  
iii Siciliano  
iv Presto

**Serin baek** violin

**Rachmaninov** Preludes op 23 18'  
(1873–1943)  
no 1 in F sharp minor  
no 2 in B flat major  
no 3 in D minor  
no 4 in D major  
no 5 in G minor

**Ming-Hang Zhang** piano

**Anibal Vidal Astroza** About Cliffs 4'  
(b 1991)

**Ilayda Oguz** piano

**R Schumann** Symphonic Etudes op 13 25'  
(1810–1856)

**Chih-Jung Lai** piano



## Upcoming Events

### RCM CHAMBER MUSIC

Thursday 30 June, 1.05pm

Performance Hall

Repertoire to include:

**Tomasz Goliński** Luminosity

**Chopin** Ballade no 2 in F major op 38

**Scriabin** Poème-nocturne op 61

**Smetana** Piano Trio in G minor op 15

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Programme details correct at time of going to print.

## JUNIOR FELLOW SHOWCASE

Thursday 30 June, 6pm

Performance Hall

### Magdalenna Krstevska, Mills Williams Junior Fellow

**Leighton** Fantasy on an American Hymn 21'  
(1929–1988)

**Delphine Trio**

Magdalenna Krstevska clarinet

Jobine Siekman cello

Roelof Temmingh piano

**Coleridge-Taylor** Clarinet Quintet in F sharp minor op 10 27'  
(1875–1912)  
*i Allegro energico*  
*ii Larghetto affetuoso - Molto espressivo*  
*iii Scherzo: Allegro leggiero*  
*iv Allegro agitato - Poco più moderato - Vivace*

**Magdalenna Krstevska** clarinet

**Marmen Quartet**

Johannes Marmen violin

Laia Valentin Braun violin

Bryony Gibson-Cornish viola

Sinéad O'Halloran cello

### Magdalenna Krstevska, Mills Williams Junior Fellow

Australian clarinettist Magdalenna Krstevska has performed as soloist, recitalist, chamber musician, and orchestral clarinettist in renowned music halls across the UK, Australia, Europe, and China. Recent highlights include performances with the English National Opera and solo recitals at St James Piccadilly and the Royal Albert Hall.

Magdalenna's accolades include the Australian National Young Virtuoso of the Year and the 3MBS Young Performer of the Year awards. She is the recipient of a Tait Memorial Trust Award and won the 2021 RCM Clarinet Prize. Magdalenna trained at the Melbourne Conservatorium of Music and the Australian National Academy of Music. In July 2021, she completed a Master of Performance with Distinction at the Royal College of Music, London.

Magdalenna is the current Mills Williams Junior Fellow at the RCM. A strong advocate for diversity in classical music, she is using her fellowship year to curate chamber music concerts that spotlight music by under-represented composers.

### **Delphine Trio**

Founded in 2020 at the Royal College of Music London, the Delphine Trio showcases a combination of individual instrumental talent, intelligent and curious music-making, and a passion for diverse repertoire. Having each completed Masters' degrees at the RCM, each member of Delphine Trio has also been awarded an RCM Junior Fellowship - a rare combination.

The Delphine Trio were finalists in the 2022 Royal Overseas League Competition in London and have recorded at the Abbey Rd Studios. They have performed in salon concerts across London, at the Mosterdzaadje in the Netherlands, and recently performed a sold out recital in the Royal Albert Hall's Elgar Room. Earlier this year they were awarded the Mengelberg Fonds bursary to participate in masterclasses abroad.

The Delphine Trio are avid proponents of diversity in classical music and aim to reflect this through their exploration of repertoire and concert programming. Expanding their knowledge of underrepresented works and composers, they have performed in numerous diversity initiatives at the RCM, including FestivALL and the Woodwind Diversity Concert.

### **Marmen Quartet**

Formed in 2013 at the Royal College of Music in London, the Marmen Quartet is fast building a reputation for the vitality and vigor of their performances. In 2019 they won the Grand Prize of the Bordeaux International String Quartet Competition as well as the First Prize of the Banff International String Quartet Competition, with the Haydn and Canadian commission prizes in addition. Recent engagements have taken the Quartet to the Amsterdam and Barcelona String Quartet Biennales as well as the Hitzacker and Lockenhaus festivals.

Upcoming season highlights for the Marmens include debuts at the Berlin Philharmonie and the Pierre Boulez Saal as well as extensive European tours including performances in Heidelberg, Belfast, Luberon, Stockholm and Graz. Festival engagements will take the Quartet to the Lucerne Festival, Gulbekian Biennale, Wonderfeel Helsinki and Estivales de Musique en Médoc. In the US the Quartet undertakes the first visit of its two-year residency at Southern Methodist University in Dallas; a relationship that will see the Quartet work closely with the students as well as giving performances and developing new projects. The Quartet performed works by Haydn and Simpson at their BBC Proms debut in 2021, live on BBC Radio 3.

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Programme details correct at time of going to print.



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For the benefit of musicians and audience members, please turn off your mobile phone.



## RCM SYMPHONY ORCHESTRA: THE FIREBIRD

Thursday 30 June 2022, 7.30pm

Amaryllis Fleming Concert Hall

Kevin John Edusei conductor

RCM Symphony Orchestra



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# RCM SYMPHONY ORCHESTRA: THE FIREBIRD

Thursday 30 June 2022, 7.30pm | Amaryllis Fleming Concert Hall

Supported by Her Serene Highness Princess Heidi von Hohenzollern and Catherine Quinn

Kevin John Edusei conductor  
RCM Symphony Orchestra

Samy Moussa (b 1984)	Crimson for Large Orchestra	12'
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Anna Clyne (b 1980)	This Midnight Hour	12'
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INTERVAL

Stravinsky (1882–1971)	The Firebird	45'
	i Introduction	
	ii Kastchei's Enchanted Garden	
	iii The Firebird Enters, Pursued by Ivan Tsarevich	
	iv The Firebird's Dance	
	v Ivan Tsarevich Captures the Firebird	
	vi The Firebird Begs to be Released	
	vii Entrance of the Thirteen Enchanted Princesses	
	viii The Princesses Play with the Golden Apples (Scherzo)	
	ix Ivan Tsarevich Appears	
	x The Princesses' Khorovod (Round Dance)	
	xi Daybreak	
	xii Ivan Tsarevich Enters Kastchei's Palace	
	xiii Entrance of Kastchei the Immortal	
	xiv Dialogue between Kastchei and Ivan Tsarevich	
	xv The Princesses Plead for Mercy	
	xvi The Firebird Enters	
	xvii Dance of Kastchei's Retinue under the Firebird's Magic Spell	
	xviii Infernal Dance of Kastchei and His Subjects	
	xix The Firebird's Lullaby	
	xx Kastchei Awakens	
	xxi Kastchei's Death	
	xxii Kastchei's Spell Is Broken	

The RCM Symphony Orchestra plays with conductors and musicians of the highest international stature, and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sir Antonio Pappano, Bernard Haitink, Thomas Zehetmair, John Wilson, Vasily Petrenko and Rafael Payare. Performances are given after intensive, two-week rehearsals; its concerts are also broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists. They have chosen to study at the RCM because of its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players over several decades.

Chief Conductor of the Munich Symphony Orchestra, Kevin John Edusei makes his RCM debut this evening. The programme begins with the crashing cymbal and bright, high chords in Samy Moussa's expansive work for orchestra, *Crimson* (2015). This is followed by Anna Clyne's descriptive work, *This Midnight Hour* (2015) evoking a mysterious journey through the night. This work was inspired by the character and power of the lower strings of the Orchestre national d'Île-de-France together with poems *La Musica* by Juan Ramón Jiménez and *Harmonie du soir* (*Evening Harmony*) by Charles Baudelaire.

To close this evening's concert, the orchestra presents Stravinsky's celebrated work based on the fairy tales of the mythical bird. The theatre impresario Sergei Diaghilev had commissioned the young Stravinsky to orchestrate some of Chopin's piano works for his first season in Paris in 1909. Following unsuccessful approaches to a number of composers, Diaghilev turned to Stravinsky for the new ballet for the 1910 season, the first under the name of the Ballet Russes. Even Diaghilev could not have imagined how the young composer, then 28, would repay this confidence with a work of such freshness, colour and mastery. Diaghilev is said to have commented before the premiere 'Mark him well, he is a man on the eve of celebrity'. *The Firebird* opened to critical acclaim at the Paris Opéra, the success propelling Stravinsky to instant international prominence, and the launch of a compositional life that would transform musical history.

## Kevin John Edusei

German conductor Kevin John Edusei is praised repeatedly for the drama and tension that he brings to his music-making, for his clear sense of architecture and attention to detail. A commanding, suave and elegant figure on the podium, he conducts widely across Europe and North America, dividing his time equally between the concert hall and opera house. Edusei is deeply committed to the creative elements of performance, presenting classical music in new formats, cultivating audiences, introducing music by under-represented composers and conducting an eclectic range of repertoire from the baroque to the contemporary.

Edusei's 2021/22 season includes many debuts; in North America these include the Dallas, Baltimore, Indianapolis Symphony and Minnesota orchestras and at Alice Tully Hall (New York City) with the Juilliard Orchestra, and in Europe the Royal Philharmonic, City of Birmingham Symphony, Royal Liverpool Philharmonic orchestras, Essen Philharmonic and Radio Symphony Orchestra Berlin amongst others. He also returns to Scotland to conduct a joint concert with the BBC Scottish and Royal Scottish National Symphony orchestras in Glasgow. In May 2022, Edusei completed his eighth and final season as Chief Conductor of the Munich Symphony Orchestra and following his debut with the Fort Worth Symphony in September 2021, Edusei takes up the position of Principal Guest Conductor with them from the 2022/23 season.

In 2019, Edusei concluded his tenure as Chief Conductor of Bern Opera House, where he led many new productions including Britten's *Peter Grimes*, Strauss' *Salome*, Bartók's *Duke Bluebeard's Castle*, Wagner's *Tannhäuser* and *Tristan und Isolde*, Janáček's *Káťa Kabanová* and a cycle of Mozart's Da Ponte operas. Elsewhere, Edusei has conducted at the Semperoper Dresden, Hamburg State Opera, Hannover State Opera, Volksoper Wien and Komische Oper Berlin. Most recently, he made his debut at English National Opera in a new production of Mozart's *The Marriage of Figaro* and he looks forward to making his debut at London's Royal Opera House in a forthcoming season.

In 2014, Edusei was awarded the fellowship for the American Academy of Conducting at the Aspen Music Festival by David Zinman. In 2007, he was a prizewinner at the Lucerne Festival conducting competition under the artistic direction of Pierre Boulez and Peter Eötvös, and in 2008, he won the first prize at the International Dimitris Mitropoulos Competition.



## Royal College of Music

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

The RCM would like to thank the following orchestral coaches:

Gaby Lester (violin)  
Linda Kidwell (viola)  
Amanda Truelove (cello)  
Tim Gibbs (double bass)  
Taylor MacLennan (woodwind)  
Gerry Ruddock (brass)  
Sam Walton (percussion)  
Stephen Fitzpatrick (harp)  
Frank Zielhorst (tutti woodwind, brass, percussion & harp, tutti strings and tutti orchestra)

## **Violin I**

*Elizaveta Saul*  
Vera Beumer  
Polina Makhina  
Eliza Nagle  
Elif Cansever  
Annie Pham  
Maxence Bretel  
Tayfun Bomboz  
Guillermo Gomez  
Ocampos  
Gracie Guo  
Kiok Son  
Matilda Sacco  
Theo Elwes  
Sang Bin Jung  
Lily Harwood

## **Violin II**

*Natasha Humphries*  
Sinni Ricci  
Birgit Born  
Shona Beecham  
Mila Ferramosca  
Toby Purdy  
Amy Huang  
Can Cui  
Thibaut Pesnel  
Anya Blue Robins  
Tom Wilson  
Aries Chow  
Iona Allan

## **Viola**

*Elise Pettersen Watten*  
Juan Marco Requena  
Kuba Was  
Jesse Francis  
Atlee Daniel  
Paul Fitzgibbon  
Sam Scheer  
Anna Growns  
James Heron  
Johan Höglind  
Daichi Yoshimura

## **Cello**

Iza Stefanska  
Laura Armstrong  
Dominic Blanchard  
Benjamin Jacobs  
Carolina Lopez  
Hannah Hoppman  
Laura Williamson  
Nok Him Chan

## **Double Bass**

*Phoebe Clarke*  
Sam Grade  
Danny Cleave  
Ben Fosker  
Daniil Margulis  
Lydie Horsford  
Lucia Polo Moreno  
Daniel Molloy

## **Flute**

*Christopher Michie* (pic)  
Issy Haley-Porteous (pic)  
Hannah Gillingham (pic)  
Rebecca Park (pic)

## **Oboe**

*Polly Bartlett*  
Ella York  
Sasha Puller (cor)  
Patricia Gomes

## **Clarinet**

*Liam Forster*  
Diogo Bandola (E flat)  
Michelle Hromin (bass)  
Robbie Marrs (bass)

## **Bassoon**

*Alison Wormell*  
Eva Serksnaite (contra)  
Siping Guo (contra)  
Aidan Campbell (contra)

## **Horn**

*Zachary Hayward*  
Devin Reddy  
Beatriz Vila  
Emma Edwards  
Louise Sullivan

## **Trumpet**

*Ed Sykes*  
Stone Tung  
Jessica McFarlane  
Henry Morley

## **Off Stage Trumpet**

*Ruby Barber*  
Ucheena Cohen-Shah  
Hannan Connell

## **Trombone**

Ben Holford  
Morgan Taylor  
Max Pritchard  
Joe Smales (bass)

## **Tuba**

Tom Torley  
Connor Gingell

## **Timpani**

Johan Smith

## **Percussion**

*James Burton*  
Connor Chambers  
Felix Brodén  
Tobias Engelbrektsson  
Lewis Isaacs  
Guy Courtie

## **Harp**

*Frederica Campos*  
Ian Lim  
Dian Yi

## **Keyboard**

Can Lu (piano)  
Edwin Yeung  
(piano/celeste)

Personnel correct at the time of going to print. Italics denote section principals.

## **RCM WIND ENSEMBLE**

Friday 1 July, 7.30pm, Amaryllis Fleming Concert Hall

**Simon Channing** director

**RCM Wind Ensemble**

**Mozart** Serenade in C Minor K388

**Valerie Coleman** Afro-Cuban Concerto for Wind Quintet

**Finn Mattingly** Spring Tide (world premiere)

**Adam Gorb** Symphony no 1 for Winds

**Rob Hao** Fault Lines

The RCM Wind Ensemble unites for an evening performance in our stunning Amaryllis Fleming Concert Hall, with a programme that journeys from the 18th century to present day.

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)

# ROYAL COLLEGE OF MUSIC

## Music in the Museum



**Date:** Friday 01 July 2022

**Time:** 12:30 PM

**Venue:** Museum Gallery

**Duration:** 55

**Stage Manager:** Museum Staff

**Green Room:** OP02/OP03

**Dress Code:** Concert Dress

If you are performing as a soloist, please dress as you would for a professional concert engagement. You may wish to look at performances on the [Wigmore Hall YouTube channel](#) for ideas of what to wear for a chamber venue.

If you are performing as a chamber ensemble, we require you to wear the same **colour scheme** to ensure that you look professional and prepared for concert engagements. We recommend **Concert Dress Black** as everyone should have an item of black clothing.

We reserve the right to ask you not to perform if we feel you are not dressed appropriately for a concert performance. As a general rule you will not be allowed to perform if you are wearing **branded clothing, jeans/chinos or trainers**.

Please note that the dress code above also applies to page turners.

### Running Order:

Byrd (1539–1623)	Pavane and Galliard No. 3 in A minor	4'
Paul Mnatsakanov piano		
Couperin (1727–1789)	Third Ordre <i>Allemande 'La Ténébreuse'</i> <i>Les Regrets</i> <i>La Lutine</i>	11'
Paul Mnatsakanov piano		

CPE Bach (1714–1788)	Fantasie in F Sharp minor Wq 67	13'
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Ilayda Oguz piano

Beethoven (1770–1827)	Sonata for Cello and Piano no 4 op 102 no 1	15'
	i Andante - Allegro vivace	
	ii Adagio - Tempo d'andante - Allegro vivace	

Ozgur Kaya cello  
Ilayda Oguz piano

R Schumann (1810–1856)	Fantasiestücke op 73	12'
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Ozgur Kaya cello  
Ilayda Oguz piano

#### Rehearsals:

11:15-12:00	Byrd - Pavane and Galliard No. 3 in A minor
11:15-12:00	Couperin - Third Ordre
10:15-11:15	CPE Bach - Fantasie in F Sharp minor Wq 67
10:15-11:15	Beethoven - Sonata for Cello and Piano no 4 op 102 no 1
10:15-11:15	R Schumann - Fantasiestücke op 73

## Useful Information

### On the Day

- Please arrive to your rehearsal on time and ready to perform. If you are running late or are no longer able to attend the rehearsal, please contact [chambermusic@rcm.ac.uk](mailto:chambermusic@rcm.ac.uk) so that we are aware of the situation.
- During the rehearsal, the stage manager will drop in to ask about your requirements. Please note that we **do not** provide page turners – If you require a page turner you will need to organise this yourself and inform them that they need to wear **all black clothing**.

- Once you have finished your rehearsal, you are free to leave but please arrive at the Green Room **at least 20 minutes** before the concert begins. Even if you are performing at the end of the concert, you must be waiting in the green room before the concert starts.
- Please check the durations of the pieces in the programme and head down to the backstage area of the performance space **5 minutes** before you are due to perform. If the programme is running ahead of schedule, a stage manager will come and collect you from the Green Room.

## Box Office

All attendees must secure a ticket from the box office or website including students and staff at RCM. If they do not purchase a ticket before the performance, they will not be allowed into the auditorium. <https://www.rcm.ac.uk/events/>

## Spoken Introductions

For all Rush Hour & Lunchtime concerts, including those at the Austrian Cultural Forum and St. Mary Abbots Church, performers are required to give a spoken introduction. Good starting points are:

1. **The Performer(s)** – Your name, where you are from, level of study, how you started making music together.
2. **The Composer** – Where were they from? Where were they when they wrote the piece?
3. **The Work** – Audiences appreciate some help navigating through the work. Try to keep it simple – i.e. where they might have heard the piece before, playing recurring themes/motifs.

Relax and be yourself – these short introductions are an easy way for the audience to get to know a little more about the piece and about you as a musician and a person!

## Recordings

Personal recordings of any type are not permitted for RCM concerts.

RCM Chamber Music aims to record all concerts using the Panopto Lecture Capture system. Once the recording has processed, you will be able to access it from the concerts folder on [www.rcm.ac.uk/record](http://www.rcm.ac.uk/record).

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## **RCM WIND ENSEMBLE**

Friday 1 July, 7.30pm | Amaryllis Fleming Concert Hall

Simon Channing director

RCM Wind Ensemble

## RCM WIND ENSEMBLE

Friday 1 July, 7.30pm | Amaryllis Fleming Concert Hall

**Simon Channing** director  
**RCM Wind Ensemble**

<b>Adam Gorb</b> (b 1958)	Symphony no 1 for Winds <i>i Allegro molto</i> <i>ii Andante Cantabile</i> <i>iii Allegro molto e vivace</i> <i>iv Allegro molto e vivace</i>	16'
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<b>Finn Mattingly</b> (b 2004)	Spring Tide (world premiere)	11'
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<b>Valerie Coleman</b> (b 1970)	Afro-Cuban Concerto <i>i Afro</i> <i>ii Vocalise</i> <i>iii Danza</i>	
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INTERVAL

<b>Rob Hao</b> (b 1999)	Fault Lines (world Premiere)	6'
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<b>Mozart</b> (1756–1791)	Serenade in C minor K 388 <i>i Allegro</i> <i>ii Andante</i> <i>iii Menuetto (in canone)</i> <i>iv Allegro</i>	21'
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The RCM Wind Ensemble performs a diverse range of music each term, from the classics of the repertoire to new commissions, often by student composers. The group consists of musicians from all years at the College, and they are directed by the Head of Woodwind, Simon Channing. The Ensemble often take its performances outside College to venues including St Bartholomew-the-Great.



The concert opens with the light and animated *Symphony for Winds* by Adam Gorb, which was written for a 40th birthday party. It contains structural and thematic themes from Beethoven's first symphony and quotations from other famous symphonies in C in the final movement.

RCM composer Finn Mattingly's *Spring Tide* follows. A spring tide is the astronomical phenomenon of the near alignment of the Sun, Moon, and Earth twice each lunar month, which causes tides to 'spring' forward to the most extreme heights. Largely based on these events, *Spring Tide* immortalises a tide chart of Gloucester, Massachusetts. Each minute represents roughly two hours of the tide chart, with a full 24-hour cycle present over the course of the piece.

Valerie Coleman's *Afro-Cuban Concerto* for woodwind quintet stretches the limitations of the ensemble by pushing each instrument to their technical limits with rhythms and virtuosic writing. The work highlights characteristics of Santería worship with the first movement representing the voice of worshippers and the second movement's prayer-like horn and bassoon melody.

This work is followed by RCM composer and pianist Rob Hao's *Fault Lines*. The work depicts a fault line – an extended crack – in the Earth's surface where earthquakes are prone. *Fault Lines* is inspired by the gradual evolution of tremors, from small to world-shaking quakes. Various geological properties are also represented in the treatment of motifs and structure of the music.

Finally, the ensemble performs Mozart's Wind Serenade (1782), with added double bass. Exactly when or for whom this was written for remains unknown. It does, however, mark a change in style of the *Harmoniemusik* genre – a popular form of entertainment in the 18th century. The work is serious and sombre with its unisons and intervals banishing preconceptions of *Harmoniemusik* as 'easy-listening'.



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Programme details correct at time of going to print.

## Simon Channing

After graduating from Cambridge University with a degree in English, Simon Channing worked regularly as a freelance flautist with the English Chamber Orchestra, Royal Philharmonic Orchestra, London Symphony Orchestra and London Philharmonic Orchestra, before joining the London Philharmonic Orchestra as sub-principal flute in 1988. He was a member of the orchestra for eight years, including three as chairman, and his wide orchestral experience has included playing for many of the world's great conductors, including Solti, Tennstedt, Mehta, Haitink and Rattle. In 1997 he was granted a year's sabbatical by the London Philharmonic Orchestra to become Head of Woodwind, Brass and Percussion at the Hong Kong Academy for Performing Arts, before returning to London as Head of Performance Planning at the Royal College of Music. He became Head of Woodwind at the RCM in 2010. Simon was awarded the Fellowship of the Royal College of Music in March 2019, conferred on him by His Royal Highness The Prince of Wales.

## Royal College of Music

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### Flute

Dana Alison  
Samuel Frith  
*Nika Pinter*  
Carina Udriste (pic)

Ed Pelham (bass)

*Hannah Shimwell*  
(bass & contra)  
Connor Hargreaves (bass)  
*Adam Lee*

### Horn

*Leo Glenister*  
Amadea Dazeley-Gaist  
Lucas Boardman  
Caoime Glavin

### Oboe

*Jessica Vinson*  
Chelsea Becker (cor)  
Kara Battley  
*Layla Baratto*  
Alex Franklin

### Bassoon

*Francis Bushell*  
Amy Thompson

### Saxophone

*Agnija Silicka*  
Ten Oliver Lee

### Percussion

Charlie Payne

### Double Bass

Isabel Garcia Gonzalez

Personnel correct at the time of going to print.

Italics denote section principals.

### Clarinet

*Emily Crook*  
Rennie Sutherland (E flat)



ROYAL

COLLEGE

OF MUSIC

*London*

Junior Department  
Orchestra Concert

Saturday 2 July 2022, 5.30pm  
Amaryllis Fleming Concert Hall

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### **String Orchestra**

Christopher Hirons *director*

Telemann (1681-1767)	Don Quixote Suite	7'
	<i>i Overture ii Awakening of Don Quixote</i>	
	<i>iii His Attack On The Windmills</i>	
Anderson (1908-1975)	Plink, Plank, Plunk	2.5'

### **Symphonic Wind Orchestra**

Anthony Bailey *conductor*

Grainger (1882-1961)	Shepherd's Hey	3'
Panufnik (1914-1991)	Vision I and Hymn from Sinfonia Sacra	11'
arranged Anthony Bailey with permission from Boosey and Hawkes		

### **Sinfonia**

Robert Hodge *conductor*

Chloe Zhou *violin*

*Winner of the 2022 Barbara Boissard Junior Concerto Prize*

Wagner (1813-1883)	Die Meistersinger von Nurnberg	11'
	<i>Prelude to Act 1</i>	
Karlowicz (1876-1909)	Violin Concerto in A	
	<i>i Allegro Moderato</i>	14'
Grace Williams (1906-1977)	Penillion	18'
	<i>i Moderato Cantando ii Allegro con Fuoco</i>	
	<i>iii Andante con Tristezza iv Allegro Agitato</i>	

## String Orchestra

Caia Harris, Aidan Bhak, Beatrice Murray, Lucia Rapisarda Okamoto, Celestine Korschelt, Imogen Gray, Zachary Lam, Teresa Kiang *violin I*

Isabel Woolf, Mae Amin, Jane Lee, Rosie Rodriguez-Vassiliou, Ka Men Yau, Taylor Lai, Derin Ilhan, Kathryn Roberts *violin II*

Shivani Jansari, Jessica Elliott, Shenxy Loong, Jackie He *viola*

Atticus Larard, Evelyn Yang, Larry Jang, Tomi Jimoh, Emily Elliott, Jazmine Lachos-Hernandez, Alma Silvera *cello*

Samuel-Adisa McDonald, Bonnie Shaw, Victoria Young, Qixan Han, Lucas Tao *double bass*



## Symphonic Wind Orchestra

Jude Carter, Cyrus Tahbaz, Hanhan Qu, Emma Pang, Daniella Tsekhanovych-Grimak *flute*

Lucy Palfery, Alex Pylypenko, Euna Oh *oboe*

Tess Leyland, Saskia Carter, Cecilia Committeri, Gaali Rothmaler,

Mebrakh Haughton-Johnson, *clarinet*

Rosemary Ball, Amy Curry, Simeon Lord, Arion Thompson, Kezia Colton *saxophone*

Smeera Sachin, Mehdi Uwehemu *bassoon*

Polly Casey, Niara Fell, Arthur Kay, Louis Pike *horn*

Lucy Butlin, Bronwen Roberts, Oscar Lamb, Elara Jacobs, Ellena Teal *trumpet*

Maxine Chu, Alex Holford, Ben Clarke, James Parkinson *trombone*

Tristan McCardel *tuba* Connor Gingell *euphonium* Jasper Jones *double bass*

Uma Kukreja, Tolga Mardin, Asher Saipe, Thomas Warner, Will Rowling  
*timpani/percussion*

## Sinfonia

Haolin Zhao, Vivek Ramanan, Helena Gascoyne, Arabella Thornton, Helena Landis, Finn Kjaergaard, Elsa Chung, Katarina Calic, Jiwon Lee, Catherine Bennett, Mayle Velasco, Richard Eichhorst, van Yurchenko *violin I*

Katherine Baker, Cyprian Beecroft, Anne-May Ong, Alexandra Vuilleumier, Yunus Eshekh-Alonso, Ansh Soni, Aurelia Walker, Michelle Wang, Miriam Grant, Almond Zhao, Elena Tomey, Tristan McCardel, Lixuan Wang *violin II*

Inga de Vegvar, Anabel Hannay, Tilly Haines, Adele Agwu-Kalu, Nathan Agbesi, Jessica Elliott, Shenxy Loong, Shivani Jansari *viola*

Eva Gowen, Andrew Ah-Weng, Madeleine Murray, Bohan Zhang, Matty Oxtoby, Isabella Song, Amy Prins, Matteo Nacher Saltara, Ludovico Wernig, Jamie Zweimueller, Inez Karlsson, Kalli Ziegler, Euna Oh, Tyrone Musngi *cello*

Lukas Hall, Wylan Man, Jameil Richards, Samuel-Adisa McDonald, Hewei Chen, Patrick Marks *double bass*

Amelie Sainsbury, Dimity Shorrock, Jude Carter, Kathleen Archbold *flute*

Emilia Gahan, Thomas Warner, Imogen Atkinson, Lucy Palfery *oboe*

Tess Leyland, Saskia Carter, Elliott Randall *clarinet*

Annabella May-Francis, Smeera Sachin *basoon*

Lucas Boardman, Polly Casey, Rachel Zhang, Leon Bricht *horn*

Lucy Butlin, Livia Bayley, Eleanor McKenzie-Jones, Bronwen Roberts *trumpet*

Nye Bayley, Esme McPartland, Alex Holford, Ben Clarke, Maxine Chu *trombone*

Connor Gingell *tuba*

Asher Saipe, Uma Kukreja, Tolga Mardin *timpani/percussion*

Jamaal Kashim, Claudia Membery, Emira Kangesan *harp*



Royal College of Music Junior Department, Prince Consort Road, London SW7 2BS  
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Miranda Francis *Head of Junior Programmes*  
Ben Storey *Assistant Head of Junior Programmes*  
Gill Redfern *Administrator*  
Connor Stanford *Administrative Coordinator*  
John Mitchell *Performance Manager*

Junior Department  
Performers Platform

Mark Messenger *specialist tutor*  
Maria Tarasewicz *piano*

Saturday 2 July 2022, 3pm  
Performance Hall

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- |      |  |                    |
|------|--|--------------------|
| 3.00 | Piano Duo (Jennifer Stern <i>tutor</i> )<br>Cecilia Committeri, Ka Men Yau<br>Mozart Variations in G K501  | 8.5'               |
|      |  |                    |
| 3.15 | Wind Quintet (Susanne Simma <i>Tutor</i> )<br>Hanhan Qu <i>flute</i> Euna Oh <i>oboe</i> Qaali Rothmaler <i>clarinet</i><br>Niara Fell <i>horn</i> Elis Da Costa <i>bassoon</i><br>Valerie Coleman <i>Umoja</i><br>Jacob Wind Quintet no2 <i>iii Sarabande</i><br>Terence Greaves Beethoven's Fifth Bossa Nova | 3'<br>2.5'<br>2.5' |
|      |  |                    |
| 3.30 | Piano Trio (Daniel Tong <i>tutor</i> )<br>Joe Hyam <i>piano</i> Kim Mai Hua <i>violin</i> Madeleine Napier <i>cello</i><br>Clara Schumann Piano Trio in G minor op17 <i>i Allegro moderato</i>   | 9'                 |
|      |  |                    |
| 3.45 | Juliet Gray <i>oboe</i> (pupil of Helen Barker)<br>Handel Oboe Sonata 2 in Bb Major HWV 357<br><i>i Andante ii Grave iii Allegro</i><br>Hamilton Harty Three Miniatures <i>iii Chansonette</i>   | 8'<br>4'           |
|      |  |                    |
| 4.00 | Maxine Chu <i>trombone</i> (pupil of Ruth Molins)<br>Marcello Sonata no1 op1 no1 in F Major <i>i Largo ii Allegro</i>  | 5'                 |



- 4.15 Emma Seymour *violin* (pupil of Miriam Morley)  
 Tchaikovsky Concerto in D op35 *ii Canzonetta (Andante)* 7'  
 Bach Violin Concerto in A Minor BWV1041 *i Allegro Moderato* 4'
- 4.30 Duo (Yoko Ono *tutor*)  
 Audrey Wang *piano* Chloe Zhou *violin*  
 Debussy Sonata in G Minor L140 *i Allegro vivo* 4'  
 Brahms F-A-E Sonata *iii Scherzo* 4'
- 4.45 Hary Ogiwara *cello* (pupil of Pal Banda)  
 Kodaly Sonata for Solo Cello *i Allegro maestoso ma appassionato* 8.5'
- 5.00 Ka Men Yau *violin* (pupil of Mona Kodama)  
 Ten Have Allegro Brillante op19 6'  
 Mendelssohn Violin Concerto in D Minor *iii Allegro* 4.5'



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# EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 4 July, 1.05pm

## EUROPEAN HORIZONS

### RCM at the Austrian Cultural Forum

Monday 4 July, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

<b>JS Bach</b> (1685–1750)	Italian Concerto BWV971	13'
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**Xindi Zhu** piano

<b>Haydn</b> (1732–1809)	Sonata in E flat major Hob XV 52	16'
	<i>i Allegro</i>	
	<i>ii Adagio</i>	
	<i>iii Finale. Presto</i>	

**Chih-Jung Lai** piano

<b>Beethoven</b> (1770–1827)	Piano Sonata no 31 in A-flat major, op 110	20'
	<i>i Moderato cantabile molto espressivo</i>	
	<i>ii Allegro molto</i>	
	<i>iii Adagio ma non troppo</i>	
	<i>iv Fuga. Allegro ma non troppo</i>	

**Manuel Ramos** piano

## **Xindi Zhu**

Xindi Zhu is a Chinese pianist studying for a Master of Performance at the Royal College of Music with John Byrne. She has performed in venues such as Amaryllis Fleming Concert Hall, Austrian Cultural Forum, Beijing Concert Hall, Wuhan Bianzhong Concert Hall. She won first prize in the 2020 Yamaha Asian Music Scholarship and in 2021, she won the First Prize in KAWAI Asian Youth Piano Competition.

## **Chih-Jung Lai**

Pianist Chih-Jung Lai made his concerto debut with Kaohsiung Youth Symphony Orchestra in 2007, playing Mendelssohn's first concerto. He has performed in numerous concert halls including Taipei National Concert Hall, National Kaohsiung Centre for the Arts, Rector's Palace in Croatia, etc. He is also selected to play in several masterclasses and festivals, such as Salzburg Festival under Dominique Merlet and Robert Levin, and workshop by Maria João Pires. Chih-Jung is currently studying at the Royal College of Music for Artist Diploma under Ilya Kondratiev and Sofya Gulyak. He graduated with his Bachelor's degree from the National Taipei University of the Arts (Taiwan) where he studied with German pianist, Rolf-Peter Wille. Wille's guidance nurtured Chih-Jung's interest in German-speaking composers, especially Beethoven and Schubert. Chih-Jung has won prizes at several national and international competitions, including first prize in the International Haydn Piano Competition in Vienna, and second prize in the national piano competition in Taiwan.

## **Manuel Ramos**

Manuel Ramos is currently studying for a Master of Performance at the RCM with Dina Parakhina and Dinara Klinton. He completed his Bachelor Music in 2019, studying piano and chamber music with Miguel Ángel Ortega Chavaldas and the Quiroga Quartet at the Conservatorio Superior de Música de Aragón in Spain. He has attended piano masterclasses with many renowned pianists, such as David Kuyken, Luis Fernando Pérez, Gustavo Díaz-Jérez, Galyna Eguiazarova, Alexander Kandelaki, Dina Yoffe, Claudio Martínez-Mehner, Alfonso Gómez, Christian Pohl, Kennedy Moretti, Luis y Víctor del Valle, Begoña Uriarte, Daniel del Pino, Enrico Baiano, Maria Szraiber, Erica Wise, Markus Thomas and Adonella Gregori.

## UPCOMING EVENTS

### JUNIOR FELLOW SHOWCASE

Wednesday 06 July, 6pm

Performance Hall

Repertoire to include:

**Dowland** If my complaints could passions move

**JS Bach** BWV 18 Gleichwie der Regen und Schnee vom Himmel fällt

**Mozart** Sinfonia Burlesca

**Britten** Lachrymae

Tickets: Pay what you can

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



## RCM SAXOPHONE ENSEMBLE

Monday 4 July, 7.30pm | Amaryllis Fleming Concert Hall

Kyle Horch director

RCM Saxophone Ensemble



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Programme details correct at time of going to print.



## RCM SAXOPHONE ENSEMBLE

Monday 4 July, 7.30pm | Amaryllis Fleming Concert Hall

Kyle Horch director

RCM Saxophone Ensemble

John Carmichael	On the Green (live premiere)	15'
	<i>i</i> Summers Day on the Green	
	<i>ii</i> Nocturne	
	<i>iii</i> Fun Fair on the Green	
Berlioz (arr Londeix) (1803–1869)	Chant sacré	6'
Borodin (arr Bricault) (1833–1887)	Polovtsian Dances from Prince Igor	13'
INTERVAL		
Jennifer Bellor	Skylark Lullaby	10'
Ian Stewart	Folk Songs: New Orleans (live premiere)	15
	<i>i</i> Eh! Là-bas	
	<i>ii</i> When the Saints Go Marching In (Traditional), interpolated with St James Infirmary (Traditional)	
	<i>iii</i> Make Me a Pallet on the Floor	
Stan Sulzmann	Spike's Motown Medley	9'

The purpose of the Saxophone Ensemble is to give RCM saxophone students an opportunity to experience the sound of the whole family playing together in a choir formation (Adolphe Sax, of course, originally envisioned the saxophone not as a single voice but as a family of instruments), and to bridge the gap between chamber and large ensemble learning. The ensemble gives saxophone students more experience working within a conducted context, also forming an umbrella within which works for odd numbers of saxophones or which engage the saxophone in unusual chamber formations – which might be overlooked by other college ensembles – can be performed. Where possible, the ensemble aims to make its own contribution to the repertoire for saxophone. Finally, the ensemble is a highlighted place for the RCM saxophone students to showcase their work in performances within and outside of the College.

'Imagine a summer's day on the green: there are brief snapshots of warm sunshine, family outings, a military band, a jazz band, children's games and the quiet ending as the day closes.' *On the Green* for wind octet was written by Australian composer John Carmichael in 2007 and transcribed by Kyle Horch for ten saxophones. After living in Chiswick since the 1950s Carmichael's inspiration was the green spaces of London. The piece conjures up scenes that could easily be set in Ravenscourt Park, a space very close to the RCM's halls of residence Prince Consort Village, and is therefore a fitting piece to begin a summer concert. The work was programmed for the 2021 concert but presented to an empty hall; the RCM is delighted to welcome the composer to this live audience and saxophone premiere.

*Chant sacré* is believed to be the first work to use the saxophone in a public performance. Berlioz was a friend of the saxophone's inventor, Adolphe Sax (1814–94), and championed his work with developing the evolution of woodwind and brass instruments during the 1830s to 1860s. The performance occasion in 1844 was a concert organised by Berlioz to present some of Sax's inventions and reformed instruments; it included a sextet of three brass and three woodwind instruments playing a re-arrangement of a choral section from a work Berlioz had written around 15 years previously, the *Chant sacré*. The players included Sax himself who played the lowest part on an instrument likely to have been either a baritone or bass saxophone. The original arrangement of Berlioz's work is lost, but the eminent French saxophonist Jean-Marie Londeix has researched his music and created the present arrangement for 12 saxophones.

*Polovtsian Dances* form an thrilling scene at the end of act two of Borodin's opera *Prince Igor*. The scene depicts Prince Igor and his son Vladimir being taken prisoner by Polovtsian leader Khan Konchak. Today's arrangement is by American composer Gary Bricault, who has created numerous transcriptions of orchestral pieces and with whom the RCM Saxophone Ensemble has had an association in its programming for many years.

*Skylark Lullaby* is inspired by a sunset scene, with beautiful birds flying towards and away from each other waiting for darkness and sleep time. The independent melodic lines for each of the instruments intertwine with each other, contributing to the harmonic and melodic ideas already from other instruments.

Like Carmichael's work, Stewart's *Folk Songs: New Orleans* was programmed for 2021, but now receives its live premiere. Ian Stewart has been a great friend to the RCM Saxophone Ensemble; *Folk Songs: New Orleans* is the latest in a long line of pieces he has composed or arranged for the ensemble. He has a great interest in American music and culture; these traditional melodies are from the turn of the 20th century, the very early period when jazz was becoming a distinct

local idiom of New Orleans music. Each one shows his interest in minimal music, jazz arrangers like Gil Evans and Neal Hefti, classical composers such as Bartók and Hindemith, as well as the original style of early 'folk jazz'.

The outstanding British jazz musician Stan Sulzmann took up the saxophone at the age of 13 and studied at the Royal Academy of Music. Since the late 1960s he has led a career at the forefront of European contemporary jazz. *Spike's Motown Medley* is a characteristically clever arrangement of three popular songs from the famous Motown label: *Heard it on the Grapevine* (Marvin Gaye), *My Cherie Amour* (Stevie Wonder), and *Tears of a Clown* (Smokey Robinson and the Miracles). Sulzmann revised the work into eight parts for the RCM Saxophone Ensemble in 2003.

## Kyle Horch

Kyle Horch won numerous prizes as a young musician at competitions in Britain, Europe, and the United States. He made his London debut at the Purcell Room in 1989, and since then has performed as a soloist and chamber musician at many venues in Britain and abroad. His recordings *ChamberSax*, *AngloSax*, *Fairy Tales*, and *Flotilla* have received international praise: 'This is a stunning album' (*American Record Guide* for *AngloSax*). As a freelance musician, he has performed in concerts, broadcasts, tours, and recordings with many ensembles including the Royal Philharmonic Orchestra, London Philharmonic Orchestra, London Symphony Orchestra, City of Birmingham Symphony Orchestra, Birmingham Contemporary Music Group, Bournemouth Symphony Orchestra, Birmingham Royal Ballet, Rambert Dance Company, the chamber ensemble Counterpoise, the Art Deco Trio, and Michael Law's Piccadilly Dance Orchestra. Kyle studied with Frederick Hemke at Northwestern University in Chicago, and with Stephen Trier at the Guildhall School of Music and Drama in London. He has been a saxophone professor at the RCM since 1991, and he has given masterclasses at many other institutions in Britain, France, Holland, Ireland, Norway, Belgium, Switzerland, Hungary, Singapore, Australia, and the USA.

## Royal College of Music

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### RCM Saxophone Ensemble

#### Saxophones

Lucia Breslin  
Katie Bunney  
Lydia Cochrane  
Alex Dani  
Sophia Elger  
Louisa Kataria  
Oliver Lee  
Bekki Lycett  
Joe Mackley  
Maya Mitra  
Leopoldo Mugnai  
Agnija Silicka  
Matthew Stringer  
Ethan Townsend  
Annabella Trench  
Maddie Wegg

#### Piano

Tianqi Ling



## RCM BRASS ENSEMBLE

Wednesday 6 July 2022, 7.30pm | Amaryllis Fleming Concert Hall

**Gustav Melander** director/trumpet

**RCM Brass Ensemble**

**Tobias Broström** Distant Horizons

**Nystedt** *Pia memoria*: Requiem for 9 Brass Instruments

**Piazzolla (arr Joakim Agnas)** Histoire du Tango

**Tomasi** Fanfares Liturgiques

Talented RCM brass players and renowned trumpet virtuoso Gustav Melander present a varied programme of music from the 20th and 21st centuries. Join them as they explore significant works in the brass repertoire, from the reverent *Pia memoria* by Knut Nystedt, one of Norway's most celebrated composers, to Tomasi's theatrical fanfares, and Piazzolla's smooth tango melodies.

Tickets: £5

Box Office 020 7591 4314 | [www.rcm.ac.uk/events](http://www.rcm.ac.uk/events)



## PERCUSSION SHOWCASE

Tuesday 5 July 2022, 7.30pm

Amaryllis Fleming Concert Hall

## PERCUSSION SHOWCASE

Tuesday 5 July 2022, 7.30pm | Amaryllis Fleming Concert Hall

<b>von Suppé (arr Johan Smith)</b> (1819–1895)	Light Cavalry Overture	7'
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RCM Percussion Faculty | Cheng Xin Ip *conductor*

<b>Gene Koshinski</b> (b 1980)	Dance of the Drums from Song and Dance	5'
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Charlie Payne and Milligan Coles Power *drums*

<b>Paco de Lucía (arr Azzalini &amp; Courtie)</b> (1947– 2014)	Monasterio de Sal	5'
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Toril Azzalini and Isaac Harari *marimbas* | Guy Courtie *cajon*

<b>Gene Koshinski</b>	Swerve	6'
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Connor Chambers *snare drum*

<b>Tomasz Goliński</b> (b 1986)	Luminosity <i>i</i> <i>li</i>	11'
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Niki Hung *marimba*

INTERVAL



**Perruchon**  
(1958–2019)

5 Danses Dogoriennes

10'

Johan Smith *timpani* | Izabela Stefanska *cello*

**Avishai Cohen (arr Tobias Engelbrektsson)**  
(b 1970)

Ståav  
Ani aff

7'

Tobias Engelbrektsson, William Rowling, James Burton, Felix Brodén PERC'M | Joe Orme on electric bass

**Alyssa Weinberg**  
(b 1988)

Table Talk

6'

Johann Smith and Tobias Engelbrektsson *vibraphone*

**Bob Becker**  
(b 1947)

Girlfriends Medley

7'

Felix Brodon xylophone | Connor Chambers, Tobias Englebrektsson, Will Rowling and Cheng Xin Ip *marimbas*

**Drumline**

Homecoming

5'

RCM Percussion Faculty



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## **von Suppé** Light Cavalry Overture

Franz von Suppé was a composer of the Romantic period born in Split, Croatia, then part of the Austro-Hungarian Empire. He was renowned for his conducting and became director of several theatres, including Baden bei Wien where he presented his own light operas, one of which was *Leichte Kavallerie* (Light Cavalry). Nowadays the full operetta is infrequently performed or recorded, however the overture, divorced from its operatic context, by comparison is a very popular concert piece and one of the composer's best-known works.

## **Gene Koshinski** Dance of the Drums from Song and Dance

*Dance of the Drums* is the second movement of Gene Koshinski's two movement work, *Song and Dance*. It features very primal drumming and interlocking groove-oriented patterns which permeate throughout, while a conch shell is used as a single-pitch melodic instrument.

## **Paco de Lucía** (arr Azzalini & Courtie) Monasterio de Sal

First released in his 1981 album *Sólo quiero caminar*, *Monasterio de Sal* has remained one of flamenco guitarist Paco de Lucía's most enduring compositions. Aside from having cemented his place in history as one of flamenco's most virtuosic instrumentalists, he also significantly contributed to its combination with jazz fusion, creating Nuevo Flamenco.

## **Gene Koshinski** Swerve

*Swerve* was commissioned by Tom Sherwood for the 2017 Modern Snare Drum Competition. The composition is episodic and the title refers to the rapid change of ideas and diversions from the primary musical material, which keeps returning.

## **Tomasz Goliński** Luminosity

This piece won first prize in the Universal Marimba Composition Competition in 2010. *Luminosity* consists of two movements. The first movement depicts a mysterious and dark climate which is reflected in the choral and rhythmical contrasting sections. The second movement contains many challenging virtuosic, fast and furious sections. It shows new technical ideas, such as repeated extremely fast single or double notes, creating the background for the melodic material which gradually builds up with rhythmical irregularities.

## **Perruchon** 5 Danses Dogoriennes

French composer Etienne Perruchon was most well-known for his film music, but created other works of an extremely varied nature. He also created his own language, which he called Dogorian; spoken by the inhabitants of an imaginary country named Dogora, supposedly culturally similar to countries in Central Europe. Much of the text of his choral works is in this language and many of his other instrumental works make reference to the world of Dogora, including *5 Danses Dogoriennes*.

## **Avishai Cohen (arr Tobias Engelbrektsson)** Staav Ani aff

*Staav* and *Ani aff* are two contrasting tunes from the Avishai Cohen album *Seven Seas*, recorded in 2011. His music is inspired by both modern jazz and middle-eastern folk music. This unique syncopated style of music lends itself well to a percussion ensemble setting. *Staav* is a slow, bleak but colourful introductory track often free in tempo, which gradually builds up into the main section of the arrangement. *Ani aff* is heavily syncopated before eventually grinding to a halt.

## **Alyssa Weinberg** Table Talk

Alyssa Weinberg's music has been performed by some of the most accomplished artists and ensembles around the world, including Eighth Blackbird, So Percussion, yMusic, the Aizuri Quartet, the Minnesota Orchestra, San Diego Symphony, Louisville Orchestra, and the New Jersey Symphony Orchestra. *Table Talk* is a work for prepared vibraphone commissioned by the Arx Duo.

## **Bob Becker** Girlfriends Medley

During the 1920s and 30s the xylophone as a solo instrument enjoyed a true 'golden age'. Xylophonists appeared with piano accompaniment, in dance orchestras and concert bands, and as novelty acts throughout the vaudeville theatre circuit. They also featured regularly on phonograph records and radio broadcasts, and in animated cartoons and motion pictures. *Girlfriends Medley* was created in 1987 by Bob Becker as an homage to Sammy Herman, one of the greatest xylophone virtuosos of this era. The three songs included in the arrangement were all major hits during the 1920s. The first is *Margie*, written by Con Conrad and Russel Robinson with lyrics by Benny Davis. The second is *Jean*, written by the popular Canadian song-writer Shelton Brooks. The final song is *Dinah*, by Harry Akst with lyrics by Sam Lewis and Joe Young.

## **Drumline Homecoming**

*Homecoming* is a brand new composition for drumline, dedicated to the Redhocks Drumline. The piece was written for and premiered this year during the RCM's annual Festival of Percussion and features rhythms and grooves inspired by Beyoncé tracks from her album *Homecoming: The Live Album*.

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## CRYPT SESSIONS

Wednesday 6 July, 11am

The Crypt at St John's Smith Square

<b>Haydn</b> (1732–1809)	String Quartet in G major op 76 no 1	24'
	<i>i Allegro con spirito</i>	
	<i>ii Adagio sostenuto</i>	
	<i>iii Menuet: Presto</i>	
	<i>iv Finale: Allegro ma non troppo</i>	

<b>Mendelssohn-Hensel</b> (1805–1847)	String Quartet in E flat major	18'
	<i>i Adagio ma non troppo</i>	
	<i>ii Allegretto</i>	
	<i>iii Romanze</i>	
	<i>iv Allegro molto vivace</i>	

<b>Laura Marconi</b> (b 1989)	Bakekujira (The Ghost Whale)	7'
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### **Medea String Quartet**

Mira Marton violin

Clara Mezzanatto violin

Joanna Patrick viola

Ada Guarneri cello



ST JOHN'S SMITH SQUARE

## Upcoming Events

### JUNIOR FELLOW SHOWCASE

Wednesday 06 July, 6pm

Performance Hall

Repertoire to include:

**Dowland** If my complaints could passions move

**JS Bach** BWV 18 Gleichwie der Regen und Schnee vom Himmel fällt

**Mozart** Sinfonia Burlesca

**Britten** Lachrymae

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Wednesday 6 July, 7.30pm

Amaryllis Fleming Concert Hall

Gustav Melander trumpet/director

RCM Brass Ensemble

## RCM BRASS ENSEMBLE

Wednesday 6 July, 7.30pm | Amaryllis Fleming Concert Hall

**Gustav Melander** trumpet/director  
**RCM Brass Ensemble**

**Tobias Broström**  
(b 1978)

Distant Horizons

**Nystedt**  
(1915–2014)

Pia memoria: Requiem  
for Nine Brass Instruments

INTERVAL

**Piazzolla (arr Joakim Agnas)**  
(1921–1992)

Histoire du Tango

**Tomasi**  
(1901–1971)

Fanfares Liturgiques

RCM brass players and renowned trumpet virtuoso Gustav Melander present a varied programme of music from the 20th and 21st centuries. This evening they open the concert with Swedish composer Tobias Broström's *Distant Horizons*. Followed by *Pia memoria* by Knut Nystedt, one of Norway's most celebrated composers, Piazzolla's smooth tango melodies, and Tomasi's theatrical fanfares.



For the benefit of musicians and audience members, please turn off your mobile phone.



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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

## **Gustav Melander**

Gustav Melander is regarded as one of Europe's most talented young trumpet players. Having studied with Bo Nilsson and Håkan Hardenberger at the Malmö Academy of Music, since graduating, Gustav has gone on to become one of the most in demand players. Currently the tenured Co-principal Trumpet of the Malmö Symphony Orchestra, Gustav also regularly features with other Scandinavian orchestras such as the Swedish Radio Symphony, Royal Stockholm Philharmonic and Oslo Philharmonic orchestras. As a soloist, Gustav performs regularly and has made notable solo appearances making his debut in 2014 with the Malmö Academy of Music Symphony Orchestra and in December 2016 performed Bach's Brandenburg Concerto no 2 with the Malmö Symphony Orchestra. Passionate about education, Melander has a number of students and has been a trumpet teacher at the Malmö Academy of Music since 2015.

## **RCM Brass Ensemble**

The RCM Brass Ensembles perform a diverse range of repertoire each term, from popular classics to new works, including arrangements and commissions. The groups consist of musicians from all years at the College.

## **Royal College of Music**

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on [www.rcm.ac.uk](http://www.rcm.ac.uk) and [www.youtube.com/rcmlondon](http://www.youtube.com/rcmlondon).

**Horn**

Kristina Yumerska

Millie Lihoreau

Amadea Dazely-Gaist

Beatriz Vila

**Trumpet**

Ruby Orlowska

Katie Bannister

Jack Wilson

Henry Morley

Daniel Venglar

**Trombone**

Rhodri Thomas

James Parkinson

Milly Deering

Joe Smales (bass)

**Tuba**

Alexander Miller

**Timpani**

Guy Courtie

**Percussion**

Milligan Coles Power

Kian Hsu

Charlie Payne

Personnel correct at the time of going to print.

The RCM would like to thank the following ensemble coach:

Byron Fulcher



ROYAL

COLLEGE

OF MUSIC

*London*

**Junior Department  
End of Year Concert and Graduation**

**Guest of Honour**  
**Stephen Bryant**  
BBC Symphony Orchestra Leader

Saturday 9 July 2022, 2.30pm  
Amaryllis Fleming Concert Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. For further details, please see RCM Public Recording Policy at [www.rcm.ac.uk](http://www.rcm.ac.uk). Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Percussion Ensemble Cameron Sinclair	Cameron Sinclair <i>conductor</i> Being Frank	9'
Chamber Choir Ola Gjeilo (b.1978) Martyn Noble	Joy Hill <i>conductor</i> Martyn Noble <i>organ</i> Ave Generosa <i>Text by Hildegard Von Bingen</i> I say unto you which hear <i>Luke 6:27-35</i>	4.5' 5.5'
Brass Dectet Koetsier (1911-2006)	Torbjorn Hultmark <i>conductor</i> Brass Symphony op80 <i>ii Larghetto; iii Rondo, Presto</i>	9.5'

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Speech and Presentation of JD Graduates and Prizes  
Miranda Francis Head of Junior Programmes

Guest Speaker  
Stephen Bryant Leader of BBC Symphony Orchestra

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Symphony Orchestra De Falla (1876-1946)	Jacques Cohen <i>conductor</i> Three Cornered Hat Suite 2 <i>i Neighbours' Dance ii Miller's Dance iii Final Dance</i>	10'
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## Leavers July 2022

Polly Almond	Florence Buckley	Amaani Ghacham	Ana Neves
Kathleen	Noah Campbell	Juliet Gray	Rocio Ortega Lopez
Archbold	Ashlyn Chew	Tilly Haines	Souny Park
Jordan Ashman	Aidan Choi	Ariel Harris	Emilie Pelling
Nolan Asubiaro	Seoyun Choi	Katie Harrison	Sarah Pennington
Samuel Balchin	Charlie Clark	Raphael Herberg	Jemima Price
Rosemary Ball	Caoimhe Cleary	Alexis Jagger	Matthew Prior
Guy Barwell	Ben Coles	Jasper Jones	Emma Purdy
Gabriella Bavetta	Diane Comon	Daniel Jurado -	Jonathan Quinton
Nye Bayley	Lucas Cunha	Hoshino	Elliot Randall
Harry Bennett	Amy Curry	Imaan Kashim	Elsa Rapisarda
Rachael Best-	Francesca Di Cecio	Lucca Kelf	Sophie Rowdene
Babayaju	Susha Edwards	Celestine Korschelt	Sophie Schofield
Natalie Bhak	Isabella Flynn	Anna le Huray	Emily St. Clair
Alice Boyle	Lilah Forde	Bronagh Lee	Samuel Stutterheim
Alexander Bradford	Tatiana Fraser	Calvin Leung	Amber Sun
Max Brambley	Rose Frederick	Justin Li	Clemmie Thompson
Leon Bricht	Ella Gao	Almida Lile	Danielle Walker
Stephen Brown	George Garnett	Jada Marsh	Boqing Wen
Alex Buckley	Helena Gascoyne	Catherine McCardel	Ivan Yurchenko

## Adjudicated Awards

### Angela Bull Piano Prize

Isabella Flynn

### Barbara Boissard

#### Junior Concerto Prize

Chloe Zhou

### Chamber Music Prize

Jordan Ashman, Stephen Brown,  
George Garnett

### Freda Dinn & Ida Mabbett Prize

*awarded to Peter Morrison Concerto  
Competition finalists*

Samuel Balchin, Rosemary Ball,  
Isabell Karlsson, Sarah Pennington

### Gordon Turner Prize

Rosemary Ball, Rocio Ortega Lopez

### Gordon Turner Harp Prize

Tatiana Fraser

### Hugh Bean String Prize

Aidan Bhak, Jane Lee

### Marjorie Humby Prize

Jane Lee

### May Edwards Prize

*Commended in  
Marjorie Humby Competition*  
Christian-Peter Hiemstra,  
Isabell Karlsson

### Peter Morrison Concerto Prize

Riya Hamie

### Ruby White Prize

*Commended in  
Angela Bull Competition*  
Reuben Moisey, Markus Sadler

The RCMJD is grateful to the Government's Music & Dance Scheme, the Leverhulme Trust, the Wolfson Foundation, the Humphrey Richardson Taylor Charitable Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), Abinger Hammer Village School Trust, Alchemy Foundation, Awards for Young Musicians, Meredith & Denis Coleman, Dorothy L Sayers Society, Estate of Humphrey Searle, Future Talent, Granger Award, John Curwen Society, PRS for Music Foundation, Roger Quick, Saddlers' Company, Sascha Lasserson Memorial Trust and the Wrightson Trust for their generous support.

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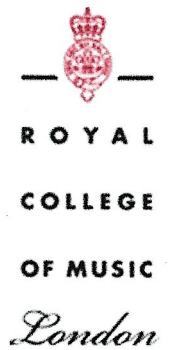
**Miranda Francis** Head of Junior Programmes  
**Ben Storey** Assistant Head of Junior Programmes  
**Connor Stanford** Administrative Coordinator  
**John Mitchell** Performance Manager  
**Gill Redfern** Administrator

**Orchestra Assistants**

Catherine Alsey, Joe Bate, Connor Gingell, Henry Morley,  
Henry Newton, Marie Sato, Alex Taylor



Junior Department Young Artists Concert  
Sunday 10 July 2022 at 3pm  
Wigmore Hall, 36 Wigmore St, London W1U 2BP



Rebecca Clarke Piano Trio *i Moderato ma appassionato* (9')  
Calvin Leung *piano* Natalie Bhak *violin* Riya Hamie *cello*  
Prach Boondiskulchok *tutor*

Maddy Chassar Hesketh (RCMJD Student)  
A Few Clouds Floating About, Leisurely, With Nowhere To Go (4')  
RR Bennett (1936-2012) Saxophone Quartet *iii untitled* (4.5')  
Rosemary Ball, Arion Thompson, Kezia Colton, Amy Curry *saxophone*  
Sarah Markham *tutor*

Parry Voices  
Joy Hill *conductor*  
Billy Joel Arr. Bob Chilcott And So It Goes (4')  
Anders Edenroth Words (3.5')  
Sophie Bainbridge, Rachel Best-Babayeju, Alexis Jagger, Jemima Price, Clementine Thompson  
James Bennett, Jasper Jones, Alex Bradford, Cameron Eldridge, Jonathan Quinton, Oli Mollett

Wind Octet  
Douglas Mitchell *conductor*  
Mozart (1756-1791) Serenade in Eb K375 *iii Adagio* (5')  
Bozza (1905-1991) Octanphonie *i Molto Moderato, Allegro* (5')  
Niamh Connellan, Tom Kirby *oboe*  
Alexander Buckley, Luming Zhang *clarinet*  
Lucas Boardman, Anna le Huray *horn*  
Sophie Rowdene, Francis Bushell *bassoon*

Nebojsa Zivkovic (b.1962) Trio Per Una *i untitled* (10')  
Jordan Ashman, Stephen Brown, George Garnett *percussion*  
Winners of the 2022 Chamber Music Prize  
Cameron Sinclair *tutor*

